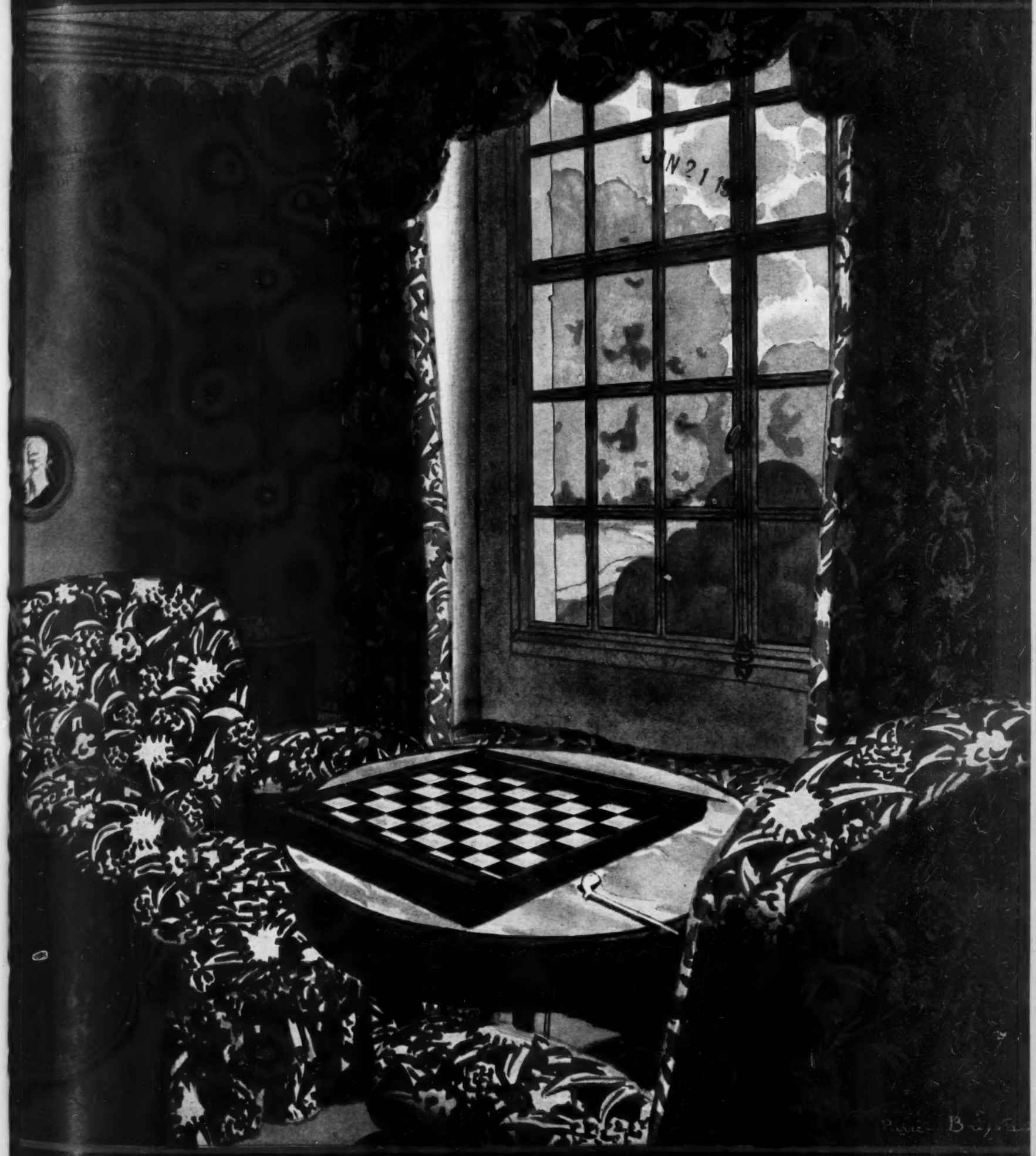
HOUSE & GARDEN



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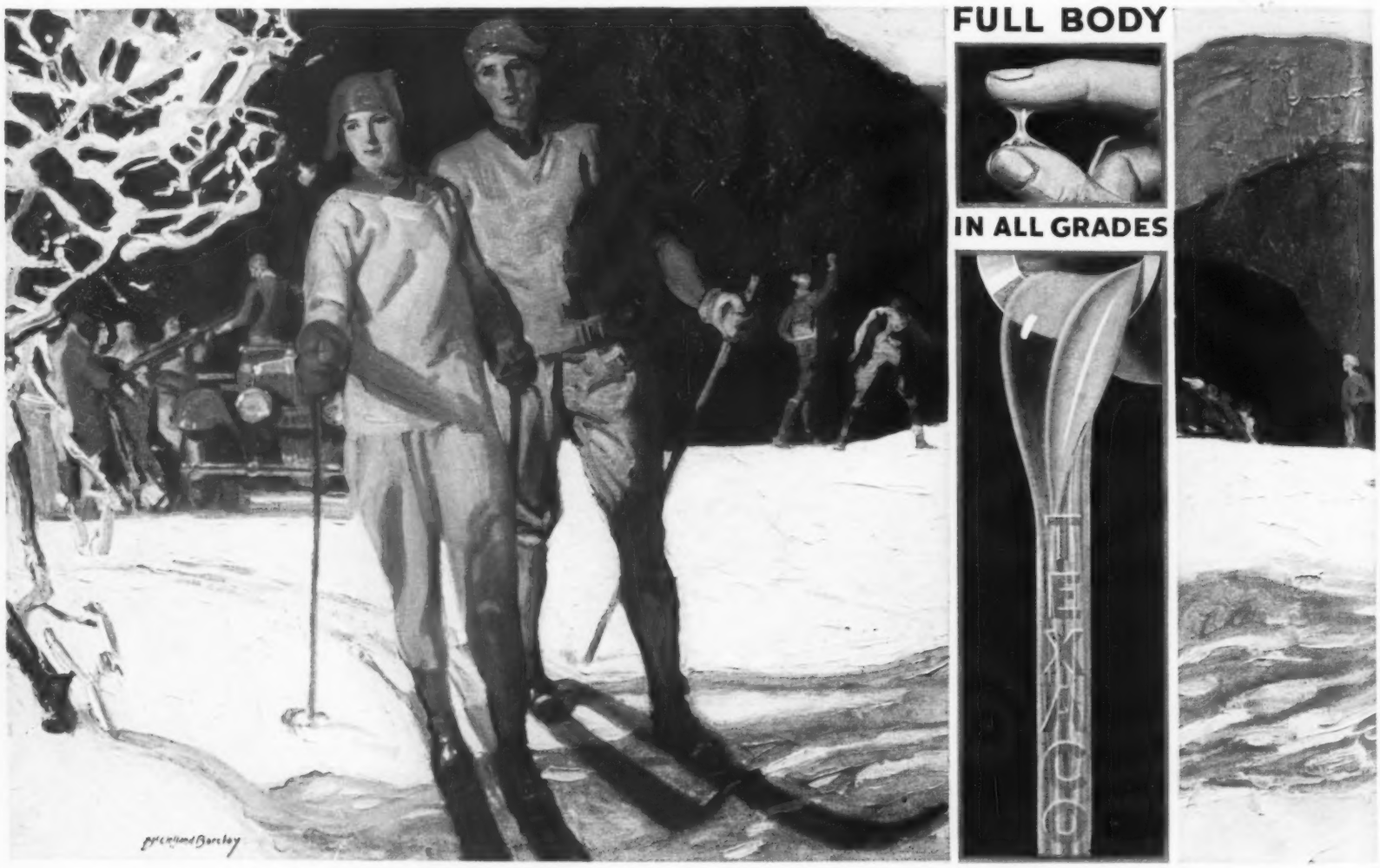

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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
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IN his *Tales of the Mermaid Tavern* Alfred Noyes describes those fine, salty old merchant-adventurers who left the green fields of England and London's sooty streets to sail the seven seas—uncharted most of them were—in search of land and new raw materials. Valiant men, these, and their deeds wove as noble a tapestry of romance as ever England possessed. They went forth cheerfully and those who returned, returned heroes. In his final line about their world-enriching ventures Noyes writes, "They reached their homes in amazement, simply by keeping on."

That race of merchant-adventurers has gone. Merchants today may be adventurous, but their wanderings lie in other fields. The uncharted seas are few and far between. The uttermost reaches of the earth are no farther away than the nearest radio station. Adventure has been tamed into genteel and comfortable traveling, but the leaving home and the returning to it again has lost none of its tang. We push ahead, confident that by keeping on, we shall reach there.

It may seem a paradox, and yet it is a fact, that the people who undertake most of our traveling would seem to have no reason for it. Steamship lines and trains are filled with people who own perfectly good homes, homes well furnished and equipped, many of them delightfully circumstanced with gardens. We would naturally suppose that they would never want to leave them. It would be natural to think that the gadabouts who most enjoy traveling are people whose only idea of home is a hotel room or an obscure apartment. Nevertheless the opposite is true. The prosperity that has come to America has not only made possible the creation of beautiful homes but has awakened a desire among the owners of those homes every so often to pack up and leave.

To the summer vacation we have added the winter vacation. And vacation has come to have a new meaning. It once meant merely a cessation of one's accustomed work. Today it means a change from one's accustomed environment. The casting off of the hawser, the "all aboard" shout of the conductor marks the end of one environment and the beginning of another. In the pressure of our contemporary life—that pressure and rush which are the prices we pay for our prosperity—we definitely need change. We need change in winter as well as in summer. The harder we work, the more we require rest and recreation.

It once was thought that men bore most of the burdens and the woman, ensconced at home, trod her usual domestic course with equanimity and ease. It was the man who needed rest and change. A fairer adjustment of such matters has taken place. The woman who manages a well-conducted house and family has just as much need for change as the man who conducts a business. Travel, then, has become one of the necessities of American family life.

To set down its benefits would require many pages. But there is one element that none can fail to appreciate: if the joy of leaving the accustomed home environment is pleasant, even more pleasant is it to return again. Invariably we reach our homes in amazement.

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FEBRUARY, 1929

Cover Design by Pierre Brissaud
The Bulletin Board 65
Suggesting A Pleasant Welcome 66
An Apartment in Blues—By Margaret McElroy 67
Husbands in Interior Decoration—By Richardson Wright . . 72
The Zebra Door—Bruno Paul, Decorator 73
Interiors by the Yard 74
Recent Furniture 76
A Glossary of Glassware—By Paul Harness 78
Forever England—Bryant Fleming, Landscape Architect . . 79
First Steps With Gentians—By Louise Beebe Wilder 80
Tulip Time in South Carolina—By Mary H. Phifer 82
Modernist Furniture of Sweden—By Alma Luise Olson . . 84
Brasses for Modern Furniture 86
The Care of Leather and Fine Tapestry—By Elizabeth Hallam Bohn 88
A Little Portfolio of Modern Rooms—Bruno Paul, Decorator . 89
An Outline of Dutch and Flemish Furniture—By Mr. and Mrs. G. Glen Gould 92
House & Garden's Modern House—By Eugene Schoen . . . 94
The Diversity of Window Seats—By Harold D. Eberlein . . 96
Modern Clocks in Period Styles 98
In the Garden of a Nature Lover 100
Pleached Alleys and Their Planting—By Ernest H. Wilson, V. M. H. 102
The Making of a Pleached Bower—Marian C. Coffin, Landscape Architect 103
Picturesque Fencing 104
In the French Manner 105
An Italian Villa in New York—Eugene J. Lang, Architect . . 109
In the Favorite Style of the South—Hentz, Adler & Schutze, Architects 110
The House by the Canal—William Lawrence Bottomley, Architect 111
Colors for Painted Furniture 112
The Gardener's Calendar 114

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The BULLETIN BOARD

THAT Barber-Shop Look. There is a certain cult of meticulous housekeepers to whom the mere thought of possessing a piece of furniture that shows signs of use is anathema. Just the other day we chanced upon one of the high priestesses of this strange order, firmly entrenched among her spotless idols, and as we followed her meekly on a tour of inspection from cellar to attic we could not refrain from a mental parody, "It's pretty, but is it home?"

For that chair or sofa or hearthstone bench which is as immaculate as a barber-shop hair part is just a piece of furniture. Only when it acquires evidence of service can it attain full personality and the priceless boon of character.

TURTLE Heads. Among the herbaceous perennials that should be classed as more curious than beautiful is Chelone, Shell Flower, which usually blooms from late August through September. It makes a well-shaped bush in time, and if given a dampish location, deep rich soil and a manure mulch for the surface roots, spikes of flowers come out like the head of a turtle from under its shell. A large clump of Chelone in a turn-around on certain kinds of places is better than the Cannas of a previous generation and it has the advantage of being hardy. *C. Lyoni* bears purplish red flowers: *C. obliqua* is taller and the flowers a deep rose; *C. glabra* is white. These Shell Flowers or Turtle Heads are cousins of the Pentstemons and, of course, American in origin, natives of our Western States and the Southeast.

THE Approach to Gardens. I have a theory (which may or may not be tenable) that gardens should be entered by slow degrees; that one should never be able to burst upon them entire and that the paths to their glories should also both reveal and conceal the garden's hidden secrets. Through a low gate massed with shrubbery or laced with vines, down or up easy steps, by winding ways that give no hint of whither they are leading—by such means should we approach a garden. And there is reason for it. The enjoyment of a garden's design and colorful delights constitutes a spiritual and emotional experience, and such experiences should never be entered at one full swoop, the way a diver goes head-first off the deep end; rather they should be neared slowly, deliberately and with humility of approach . . . Had I a garden of a thousand acres its gate would be narrow and low-set, and those who entered it would pass with expectancy and uncertainty of what lay beyond.

WINTER SPEAKS

Know, timid folk that hug the fire,
  My months make no mistake:
Through which God still goes round the year
  On hill, in field, and brake!
For I'm the life beneath the snow,
  The hidden wealth of wheat,
The future world that takes the sun
  With wings and buds and feet;
Yet I am not alone the strength
  From which the seasons rise,
The mother of the speaking brook
  Rich fields and gracious skies!—
The country knows me as the town
  Has long foregone to see,
In waiting larch, in dreaming oak,
  In every trusting tree—
For you must come to fields and learn
  What glory I can reach,
Without their livery of leaves,
  In elm and oak and beech;
And only such as walk abroad
  Through field and dale can know
My graceful branches, silver-looped
  By draped, fantastic snow!

HARRY KEMP

AS the Builder Inclines. In Washington Irving's *Knickerbocker* the master chronicler of Manhattan's history pungently suggests an analogy between the contours of the early Dutch settlers' ships and the wives of their builders. He might well have carried the theory farther and included the broad, comfortable looking houses which the colonists from Holland scattered through adjacent New Jersey. In fact, the principle involved—the similarity between racial characteristics and architecture—finds many expressions here in America. One sees them in the austere puritanism of the old New England houses, in the greater spaciousness and freedom of the early mansions in the South, and, unfortunately, in the nondescript nature of thousands of homes in other sections where the population is equally heterogeneous.

HOUSE-GHOST

The maples still have shadows for the walls,
  The low-beamed rooms receive me once again
Into their quietness; the steep-staired halls
  Await my coming . . . little ships and men
Are sailing on through paper-pictured foam,
  Just as they were a hundred years ago;
The bannisters are wabbly . . . I am home
  And very, very glad to have it so!

MARTHA BANNING THOMAS

A Pleasant Slavery. It is good for a man to become slave to some sort of dumb animal—to have a dog to look after and a canary to watch. How strange a house would seem without them! How lonely and untenanted! Imagine starting the day without a bird in its cage singing to you! Imagine going to bed without a wee dog at the foot of it! These things are hard for us to imagine, we who are slaves to our dumb nuisances. Only the next time I build, a dog-door will be placed in my study, such as Sir Walter Scott had in his, and the canine tribe will be taught to use it. Next to being without a dog, I cannot imagine sitting still when one is scratching on the door outside.

THE Catalogs. It has been estimated that there are no less than 3800 different catalogs issued by seedsmen and nurserymen the world over. Three thousand eight hundred beginning with Abies and Abronias and ending up with Zinnias and Violas! From this appalling flood of "literature" most of us are splashed by half a dozen drops. What the total circulation of these may be one can only guess. The money spent on their production must rise to a prodigious sum. So much effort, so much expense, so much thought and study! Indeed, we gardeners are citizens of no mean country.

FASHIONS for Fido. Strange are the uses of advertisement—and of the fertile-minded folk who conceive the objects which the copywriter extols. We had thought on several occasions that the nadir of needlessness had been achieved by announcements in the daily press, but not so. It has remained for a still more ingenious merchant to offer a line of period designs in dog beds and almost equally intriguing imported porcelain dishes inscribed with touching mottoes in French.

Shades of Bob Son of Battle, Wyndham Kid and other canine heroes of the days when dogs were dogs! Has "man's best friend" so degenerated that his slumbers can be peaceful only in a *sedia Dantesca?* Can it be that he has grown so effete that he refuses to sup save from a bowl of delicate old rose with a Parisian name stamped on its under side and *Semper Fidelis* on the rim? God forbid!—as He doubtless has.

Pondering these matters, we are moved to the suggestion that the sponsors of Be Kind to Animals Week might broaden their activities to include one day a year dedicated to the Elimination of Absurdities Among Human Beings. What a grand festival that would be in the dog world!

G. W. Harting

SUGGESTING A PLEASANT WELCOME

The inviting appearance of this small hall is due mainly to its striking background of walls and floor. Wall paper of feathery green leaves against a yellow ground brings color, design and a sense of space; the flooring is marbleized linoleum made up in black and cream squares

AN APARTMENT IN BLUES

This Cool Color Can Be Used Successfully in City Rooms Provided Warmer Tones Are Added for Accent

MARGARET McELROY

TO write entrancingly of so intangible a thing as color and by mere words evoke images of some favorite hue is an envied attribute of the poet. In the calm of the countryside he pens convincingly lovely pictures of the shade lying nearest the heart, and there all his responsibility ends. How different the lot of the decorator who has not only to visualize but create. If Keats had had to struggle with a modern house painter in order to produce the exact shade of "the palace of the sun," we have a strong suspicion that he would have devoted the remainder of his life to penning earnest sonnets in praise of blacksmiths.

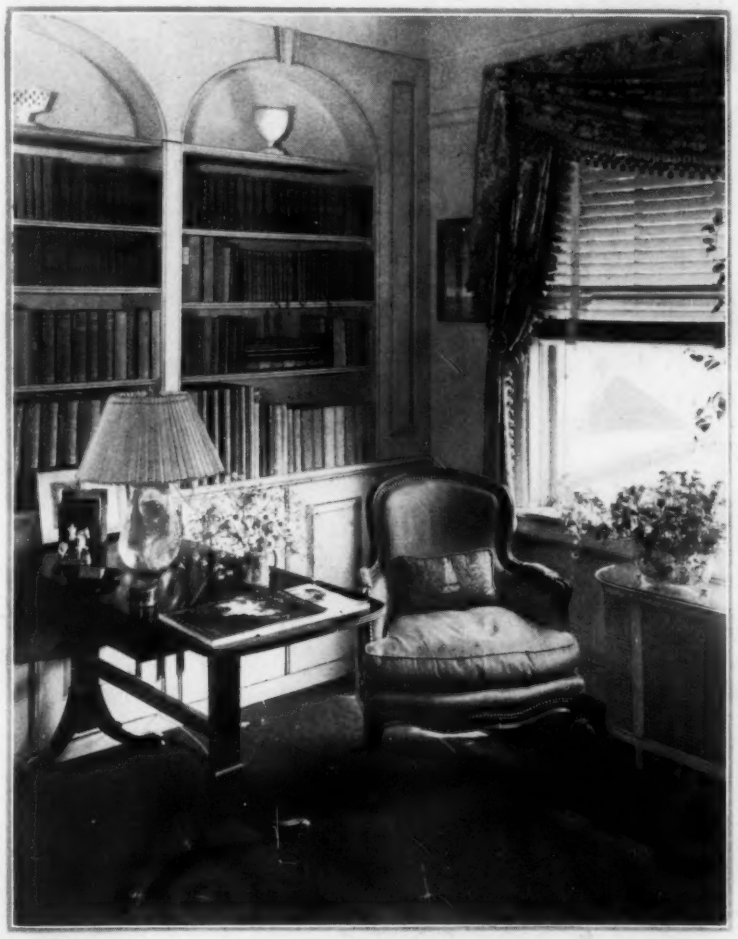
Blue! 'Tis the life of heaven,—the domain
Of Cynthia,—the wide palace of the sun,—
The tent of Hesperus and all his train,—
The bosomer of clouds, gold, grey and dun.
Blue! 'Tis the life of waters—ocean
And all its vassal streams: pools numberless
May rage, and foam, and fret, but never can
Subside if not to dark-blue nativeness.
Blue! gentle cousin of the forest green,
Married to green in all the sweetest flowers—
Forget-me-not,—the blue-belt—and that queen
Of secrecy, the violet: what strange powers
Hast thou, as a mere shadow! But how great,
When in an Eye thou art alive with fate!

—KEATS

Blue, the color occupying one point of the triangle of primary colors is frequently avoided in decoration as being cold and difficult to live with. True, blue is one of the cool, retiring tones in the color gamut and should not be resorted to in quantity in rooms with bleak exposures. Also it should not be used alone, not merely from the standpoint of monotony, but because all blue, or blue combined with white only, *is* cold. Given sunlight, however, or a sufficient amount of strong light, blue can be used with great success as the dominating hue in a room provided warmer colors are introduced for relief. A room with blue walls is no less blue when peach color is found in the fabrics; yellow, gold, orange or the copper tones used as accents counteract an appearance of coldness, while one of the most livable combinations in the world is old blue, with dull, faded pink. Finally, blue possesses elegance and is a particularly happy choice for the dominant color in a room that aspires to a certain amount of formality in its decorative treatment.

Believing that a group of rooms done mainly in blue could be made charming and interesting provided enough warmer colors were used to provide variety, I carried out the living room, hall and bedroom of the small apartment which illustrates this article in various shades of light and medium blue. The living room is frankly blue, with a plain background in this color; the bedroom, while blue in its main essentials, has the advantages of figured walls and contrasting woodwork. In the entrance hall blue is used for the wood trim only, the size and darkness of this space requiring the use of a light, warm color on the walls.

This hallway, a view of which is shown on page 66 is a small room just large enough to hold comfortably a chair and console table. Owing to the limited opportunities for decorative effects in this tiny space, I determined to use a scenic wall paper in order to bring in some color and design. Fortunately I found an effective paper in a graceful tree and foliage pattern somewhat in the manner of the well-known Zuber

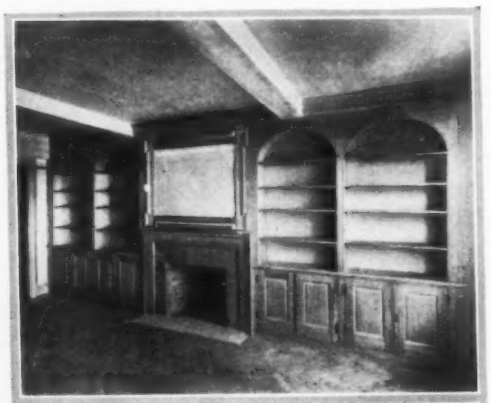


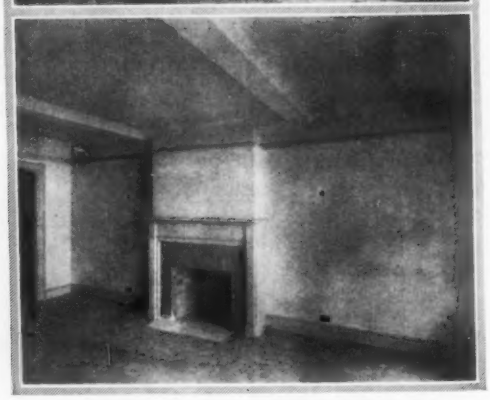
Drix Durvea

A corner of the room shown more fully on the following pages. The table lamp is pale blue Venetian glass, suggesting a great aquamarine

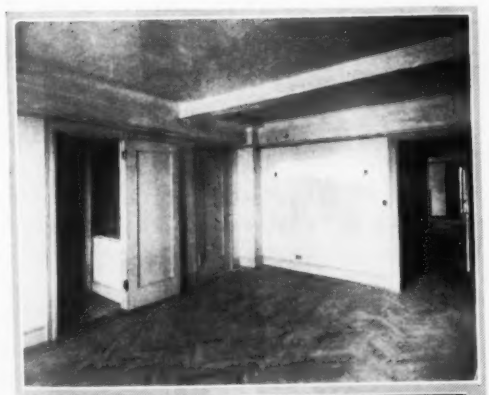
Décor Chinois and far less expensive. This paper, with its feathery trees and suggestion of vistas succeeded in opening out the hall, giving a welcome illusion of space. It also served to lighten this dark entrance as the background is a clear light yellow with leaves in pale apple green, leaf green and greenish blue. At scattered intervals are flowers and birds in henna tones, with here and there a note of orange. This paper was given one coat of bluish green glaze to soften the background and to pull all the various colors together. The wood trim and doors were painted the greenish blue of the leaves and, as a sharp note of contrast, the floor was covered in marbleized linoleum in a pattern of black and cream squares. The furniture here consists of a small Hepplewhite side chair and a mahogany Duncan Phyfe console, the latter one of a pair that when fitted together form a dining table large enough to seat six people.

Before planning the decorations of the combination living and dining room, I found it necessary to do considerable structural work in order to have enough space for books. Luckily the fireplace extended into the room twelve inches, making it possible to build shelves on either side flush with the chimney breast. These occupy one entire side wall reaching to the ceiling and were built so as to become an integral part of the room architecture. To break the long horizontal line and to increase the





Below is the room before and after the structural changes. The mantel was taken out and bookshelves built flush with the chimney breast. At the left are views of the same wall. The overmantel is a decorative undersea painting by Harry L. Hoffman



Walls painted pale hydrangea blue are restful and an excellent background for mahogany pieces of the 18th Century. The chintz is peach color and gold notes are found in the mirror and the lighting fixtures

A comfortable sofa with convenient tables near at hand is placed in the long expanse at the right of the window. The wall space above the sofa shows a pleasing change from the conventional mirror or picture treatment

architectural feeling, the shelves were finished at the top with double arched recesses. And because row upon row of colorfully bound volumes in a room of no great size are sufficient decoration in themselves, particularly when separated by an ornamental painting, the mantel was taken out to allow for a more severe treatment consisting of a simple molding framing a colorful overmantel decoration.

This room faces south and is flooded with sunlight all day long, making possible a blue background. The walls and woodwork were painted pale hydrangea blue, which is a soft blue with the faintest suggestion of violet. In mixing this the painter used Cobalt blue, lamp black and white lead. The walls received three coats of paint, the final coat giving a semi-gloss finish. The woodwork was given two coats of oil paint followed by one of semi-gloss varnish. After the varnish had dried, the woodwork was glazed in black. The glaze consisted of a thin black stain which was spread on the wood with a painter's brush and then immediately wiped off with cotton waste, leaving just enough in the grooves of the moldings to soften the crude look of the new paint and give an appearance of mellowness. After this the wood received a single coat of varnish.

The wall paper in the bedroom has a chalky blue ground overrun with blue-green vines dotted with tiny strawberries. The wood trim and rug are blue-green and the ceiling is painted yellow. Bouffant blue organdie drapes the four-poster bed

This blue background is unusually successful, proving a lovely color for old mahogany and not in the least cold owing to a generous use of gold and pinkish yellow in the color scheme. The window hangings are of glazed chintz with a peach ground and well-designed flowers in old white, copper, gold and hydrangea blue, the main color effect being peach and a delightful note against the blue. Under these are Venetian blinds painted the same blue as the wood trim. No glass curtains are used here on account of the interest of the view. High in the air, these magic casements open on modern "faery lands forlorn", on the dramatic kaleidoscope of city roofs and far-flung bridges, on sky-scrapers softening at dusk to enchanted towers, light-flecked against a night sky. Such an outlook makes any form of concealing curtain utterly superfluous. In the narrow panel between the windows is a strip of mirrored glass on which are attached iron brackets to hold trailing plants. This treatment, combined with the mirrored radiator top again reflecting flowers, makes the window end the most interesting and attractive feature of the room's display.

The warm pinkish yellow tone appears again in the chintz on the large sofa and one small overstuffed chair. Antique damask in dull gold color covers the small settee by the fire; brocade with a deep yellow ground is used on the seats of the two straight chairs and additional gold notes are found in the pleated linen lamp shades, the mirror and the pineapple-shaped lighting fixtures of carved and gilded wood. The rug is Eggplant color, an excellent complement to the hydrangea blue and the peach and gold tones.

The furniture in this room, consisting of 18th Century mahogany and modern overstuffed pieces, was arranged for comfort and ease of living. Half of the success of a room depends on the manner in which the furniture is grouped, and in this instance the pieces were placed in their logical positions. In the long wall space at the right of the window is a large sofa with a table at one end for a lamp and a small table in front to hold smoking things and a book or two. Opposite is the main living room table, an excellent reproduction of a Duncan Phyfe model in the Metropolitan Museum of Art. This is the only modern piece in the room and was selected for its size, graceful lines and because it harmonized perfectly with the mahogany English and American antiques. On one side of this table is a French chair of the 18th Century covered in old blue satin, and on the other is the fireplace group consisting of an easy chair opposite a small two-seated sofa. In the wall space at the end of the room stands a fine 18th Century American secretary flanked by two Hepplewhite side chairs and at the left of this, in the remaining wall space, is a small English chest of drawers over which hangs an Italian mirror. Near this has been placed a small overstuffed chair

The radiator beneath the windows was concealed by a dressing table hung in flowered yellow percale. The curtains, with their graceful swag valance and tassel fringed edges, are of casement cloth dyed to match the blue tone of the wall-paper

in chintz in order to bring the peach color to this end of the room. This arrangement of furniture has proven both effective and livable. The main seating furniture and tables are near the two focal points in a room—the window and fireplace. Where there is less light stand the wall pieces, forming two pleasing groups.

Blue is the main color in the bedroom but here again it is not used alone, accents of contrasting tones giving life and warmth to the room. French wall paper with a pale, chalky blue ground patterned in bluish green vines dotted with tiny yellow and henna red strawberries makes a more interesting background than plain walls, the regularity of the pattern preventing any appearance of restlessness. In order to bring out the green in the paper, and because blue and green is a lovely and distinguished color combination, the doors and wood trim were painted soft, bluish green, and the floor was covered with a rug to match. To offset the effect of these cool colors, the ceiling in place of being the conventional cream tone was finished with a warm yellow tone.

In planning the furnishings of this room, I was faced with the problem of a long radiator directly in front of the two main windows. As this feature occupied valuable space and spoiled what should have been a most attractive side wall, I determined to conceal it with a dressing table. Now this scheme possesses two advantages. In the first place the radiator is out of sight, and no space lost; secondly, when a dressing table is placed at this strategic point, the light falls squarely on the face enabling one to know the worst before

(*Continued on page* 126)

HUSBANDS IN INTERIOR DECORATION

Some Counsels Intended for the Guidance of Those Who Are About to Go Through the Dreary Experience of Furnishing and Decorating a Home

THE words that hereinafter shall be set down are not the idle flashes of a passing moment. They are rich pearls of wisdom distilled in the alembic of long and arduous experience. The purpose of recording them is to give expression to those men who find themselves inarticulate under these trying circumstances. For the male of the species, that male who goes forth to labor and acquire the shekels wherewith the bills are paid, is placed in a strange position so soon as the furnishing and decorating of his house is begun. His voice is the voice of one crying in the wilderness. He is abandoned and in great danger, as a man wandering through the cross-fires of opposing enemy trenches. He learns humility and must school himself in obedience and discipline of the sort that put halos around the heads of cenobites.

IT has become the established legend in America that the choice of furnishings and decorations is the untrespassed province of the wife. Endowed with taste, acquainted with the household's needs, her will and choice are the first law to be observed. Save in rare instances, this fundamental axiom is accepted by all husbands. Nevertheless they are graciously permitted to sit in on the conferences as sort of official observers without portfolio and without vote. The sessions of these conferences run something like this:

"Do you think this *bois de rose* satin will look better for the living-room curtains, or the egg plant velvet?" He really prefers the egg plant velvet and besides, he can't quite pronounce *bois de rose* with the proper accent. So he indicates the egg plant. And instantly he is told, "Well, my dear, I think you are wrong. The *bois de rose* is much more harmonious with the walls and the upholstery." So the husband takes the first count, and the battle moves on to the furniture shop.

Now on furniture he has some ideas. To the average male, comfort is as necessary as bread and beefsteak. Contour, period purity and such nuances of furniture lore may have been neglected in his education, but comfort he knows and comfort he is going to insist on. A bed should be wide enough and long enough. Chairs should both appear as though they could bear the weight of a normal human being, and actually bear it. Couches should be deep and wide and, for ordinary use, not so elegantly upholstered that the average shoe cannot come in contact with it. These things men know and if they have the courage of their convictions will stick to. But it is amazing to find that beauty is so often divorced from utility, and in choosing between the two, beauty wins.

More of these marital skirmishes might be cited at length and in detail. There's the choosing of lamps and shades, no small battle. There's hanging pictures, which is an entire warfare in itself. There's the selection of carpets and rugs, of wall papers—dreary sniping from one trench to the other. Like the Irish, in this siege of decoration, the husband goes forth to battle but he always falls. And the wife? She, poor dear, teeters on the brink of a nervous breakdown and, as soon as the house is finished, must take a long journey to recover her nerves and her usual delightful and charming aplomb.

FOR these various reasons it should be made a rule in every household that, when the idea of furnishing and decorating is broached, either the husband or the wife should acquire the latest steamship catalogs and railway folders and plan a trip somewhere. During the arduous process of selecting furniture, materials and such and battling with paper-hangers, painters, carpet-layers and curtain-drapers, either one or the other should be blissfully at a distance. Either the husband should take the trip and accept without cavil or protest those things his wife selects; or the wife should take the trip and thereafter hold her peace or, in subtle, diplomatic and unseen ways, correct the mistakes her husband made.

Lacking the ability or the desire for such separation, one room should be assigned to the husband as his very own, to furnish and decorate as he pleases. There he may have the enormous chairs that are his idea of comfort. On the walls he may hang the picture of himself in running-trunks when he was in college and the faded photograph of the historic baseball team that, in his collegiate day, trimmed Yale 27 to 0. There he may keep his golf things and his guns and his fishing tackle without respect to color schemes, contours or period perfection. There he may be a bull in a china shop—and an expensive bull he will be, for most men, given a bit of leeway with the things they think they'd like about them, spend money with the prodigality of sailors on shore leave. Perhaps it would be wiser to reserve the furnishings of the husband's room to the last, lest the rest of the house feel the pinch of purse.

WHILE these sentiments may appear uncouth and crudely expressed, their intention is most sincere. No experience can be more nerve-wracking than the selection of the right furniture for a room, the exact tint of wall paper, paint, curtain fabrics, rugs, lamps and shades. To go through with it successfully a woman must have the physical strength of an Amazon, the patience of a saint and the placidity of Mona Lisa. The gods who deal out these virtues rarely combine them all in one person. Men never have them all and women rarely. So the final counsel for the husband in interior decoration is to accept these dreary experiences as part of his schooling in perfection. He must be very patient. And if, perchance, he finally wins a halo, by the time he receives it he will know how to wear it with gallantry and grace.

RICHARDSON WRIGHT

THE ZEBRA DOOR

The fanciful quality of Modernism is one of the important items in its favor. The concealed lighting above this door, for example, and the zebra stripes on the door frame and ornamenting the nearby table. It is in a house in Dresden, of which Bruno Paul was the decorator

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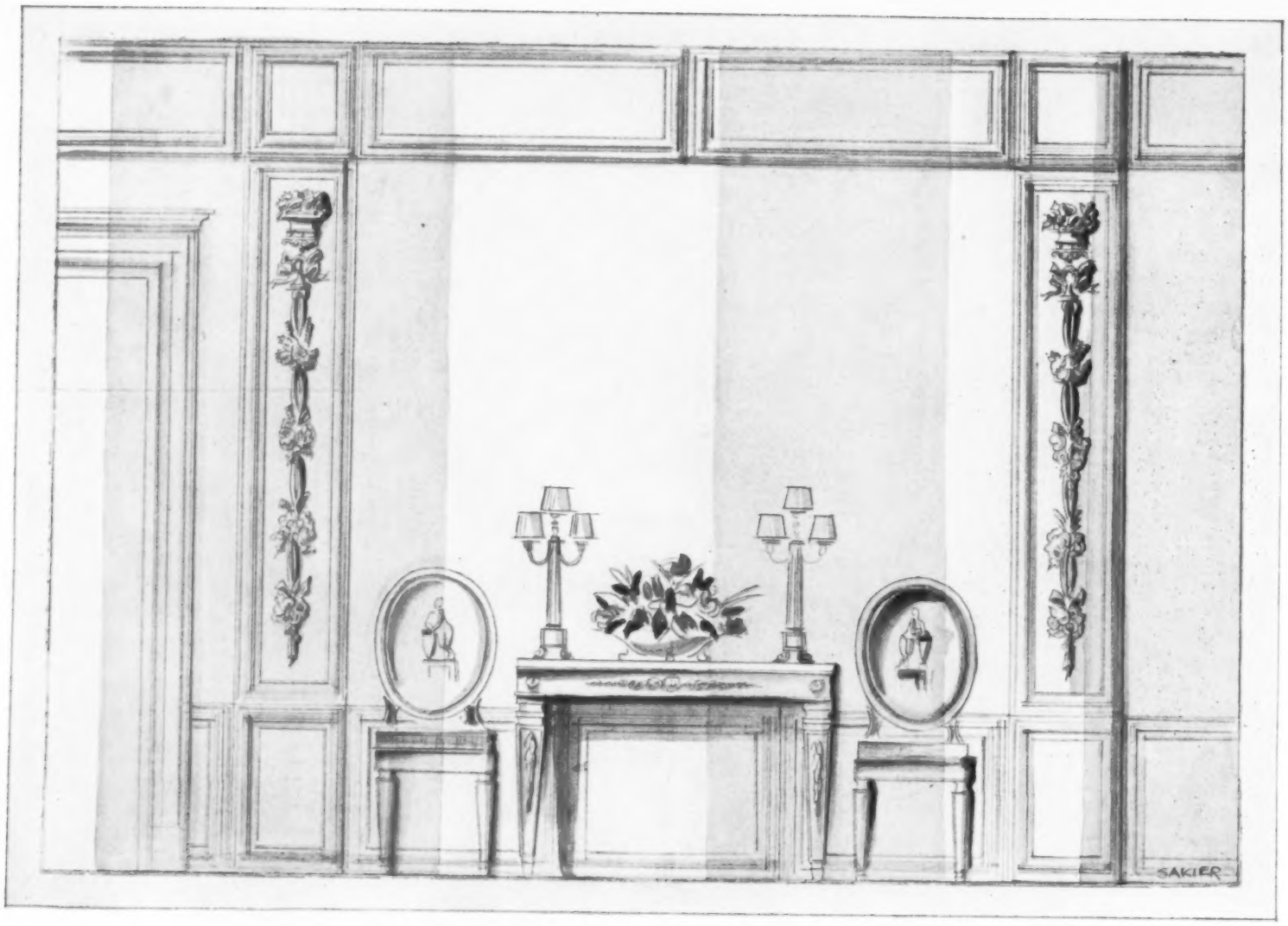
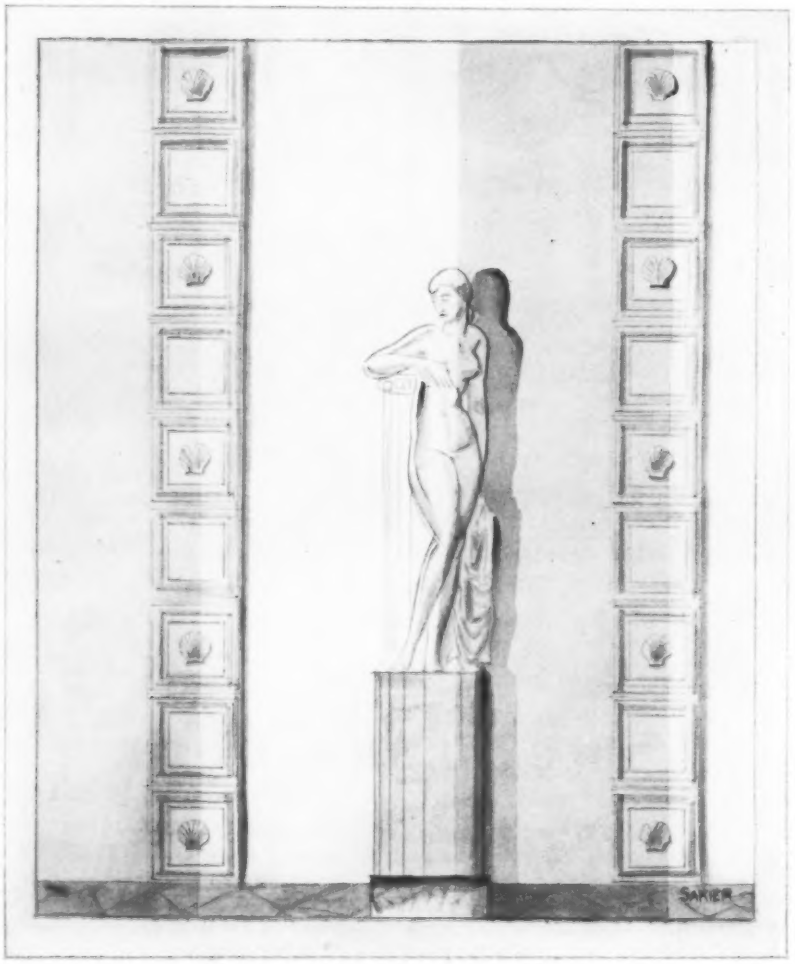
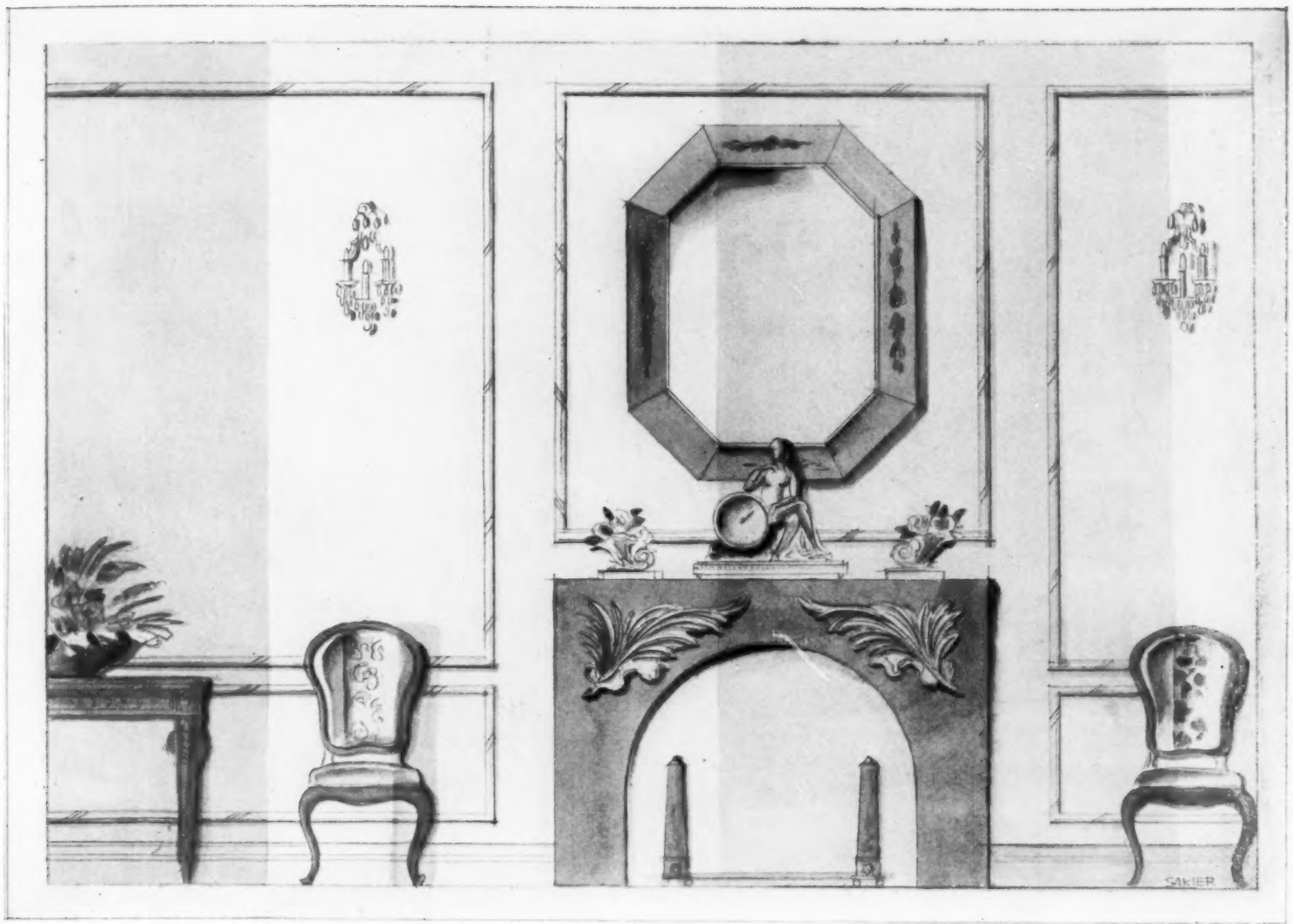


The decorative pendants and the moldings illustrated above are not of plaster or wood as a first glance might indicate. These architectural effects are gained by the use of a material made of plastic pulp molded between engraved steel plates. Imported by W. H. S. Lloyd & Company. Designs are by George Sakier



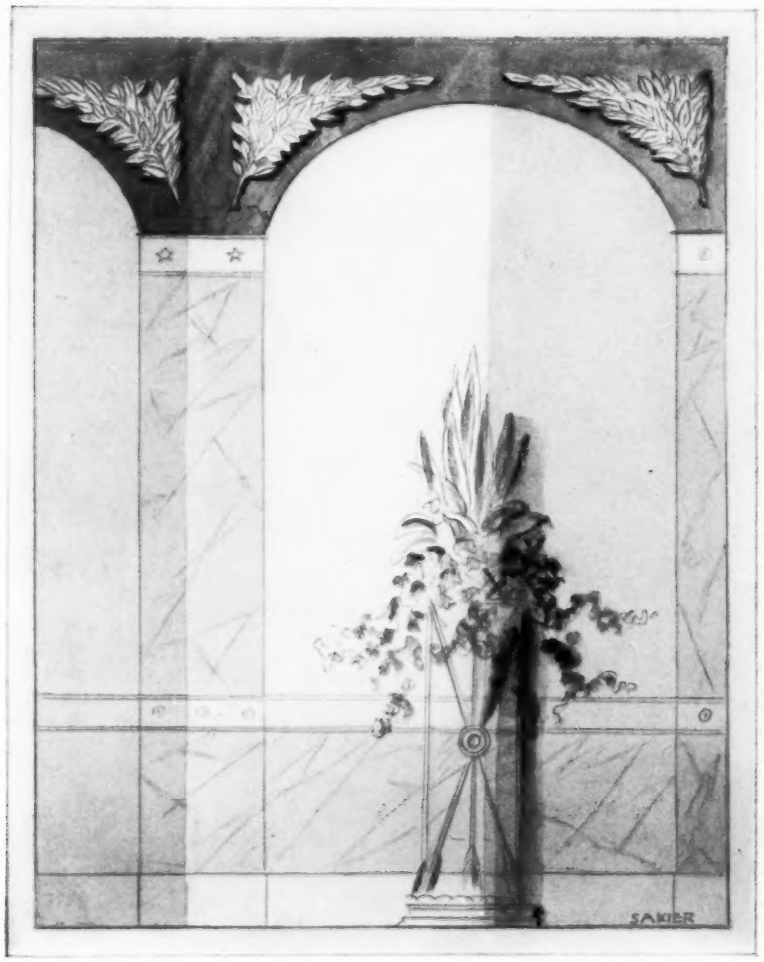
The Adam shell motif employed with simple moldings is suggested for a hallway giving a chaste effect in strong contrast to the richness of the pilasters and pendants shown in the room above. This material is quite easily hung, will not scale, crack or blister, and may be decorated immediately after hanging is completed

INTERIORS BY THE YARD

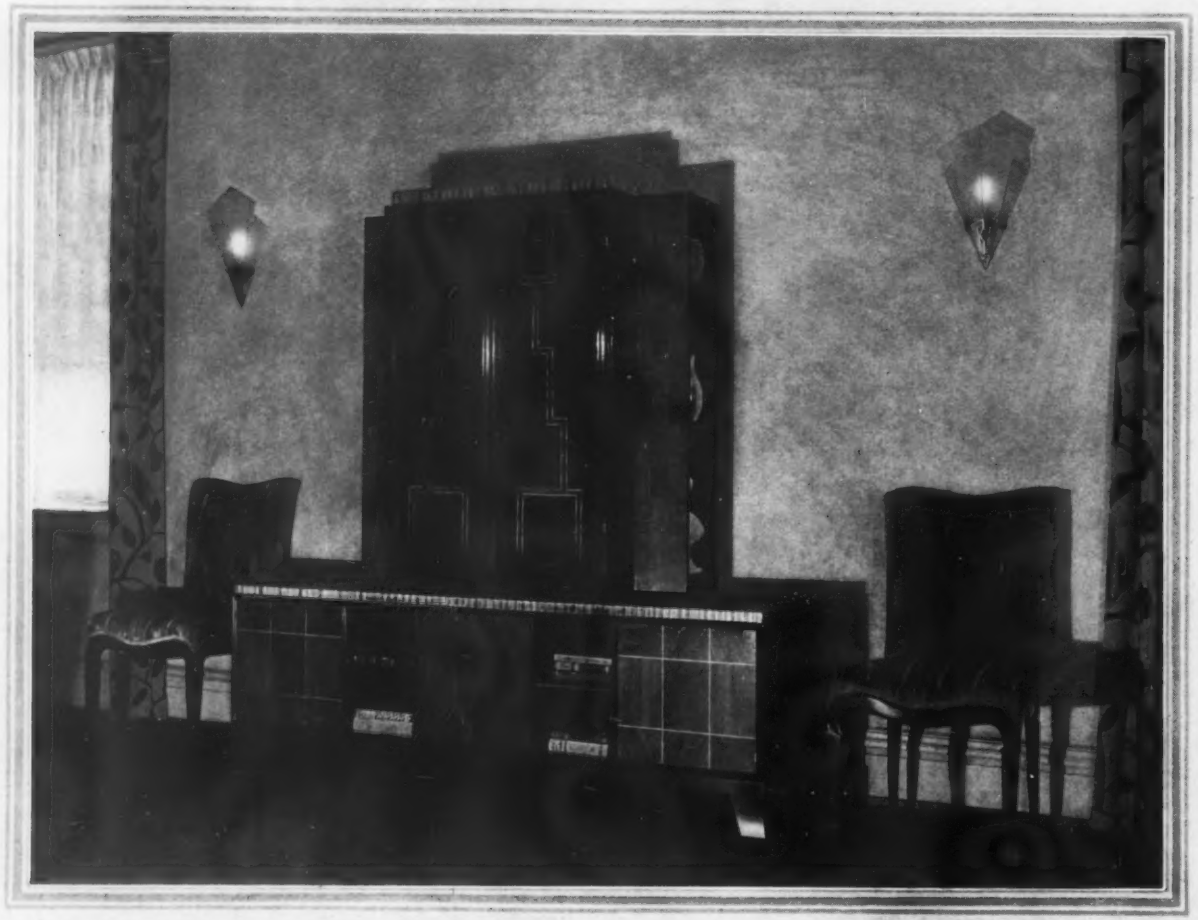


(Above) The charm of this white and gold room is enhanced by the delicate French paneling—the moldings made of plastic pulp in a small, unobtrusive wheat design. Imposed upon the face of the fireplace are palm ornaments which might very easily be converted to serve as spandrels in a Georgian period room

EFFECTS IN PLASTIC PULP



Decorating the arches of this Empire room are spandrils finished in gold. The marbleized walls are relieved intermittently by gold stars and buttons, also in relief. The material shown on these pages includes ceilings, dadoes, friezes, plaques, pendants, and moldings, all executed in the various period designs



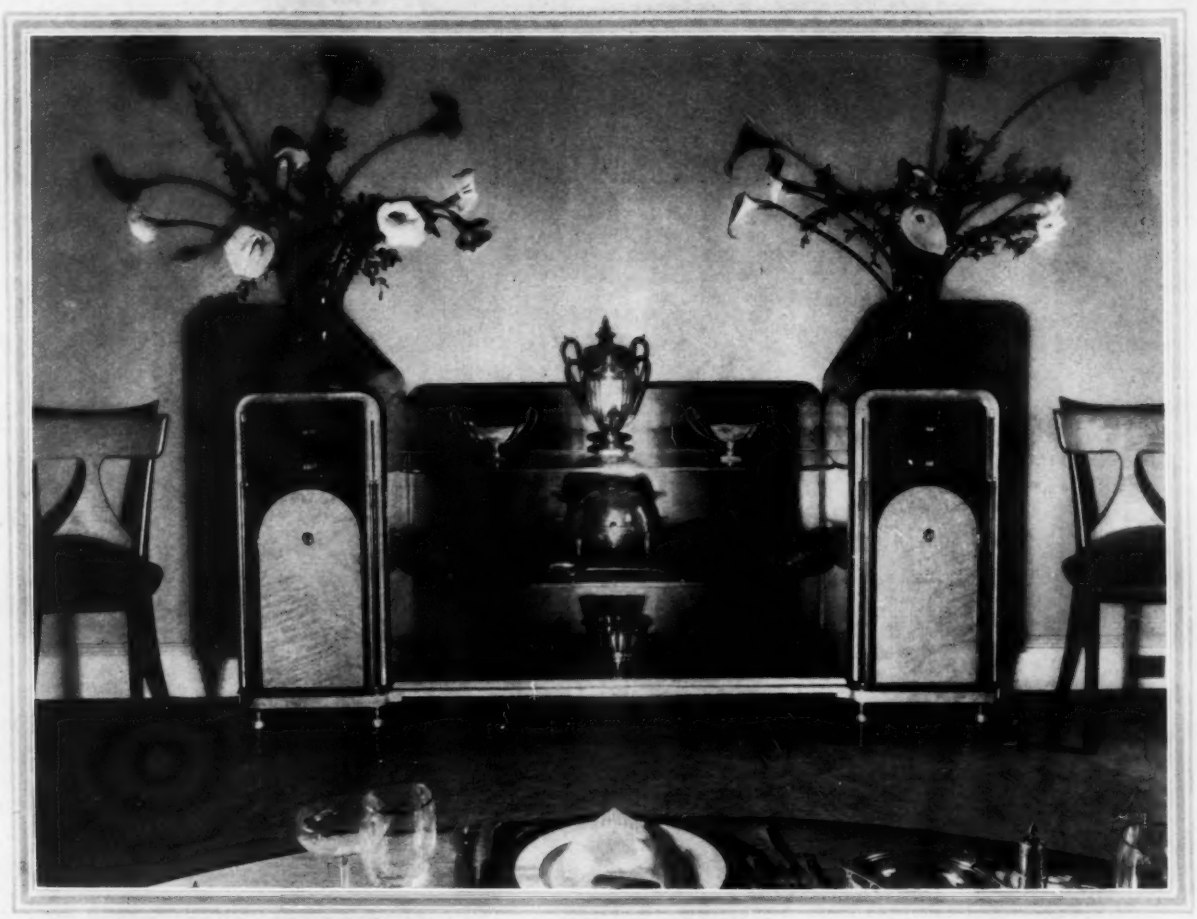
G. W. Harting

The furniture on this page was designed and made in America. The work of Wolfgang Hoffmann, a son of Josef Hoffmann of Vienna

(Above) This well-designed cabinet is walnut, rosewood and ebony with aluminum inlay. (Right) Walnut table inlaid with lemon and ebony

(Left) Circular walnut table with rosewood inlay. The furniture illustrated, from Pola Hoffmann, Inc., is in the New York home of Mrs. Melville Davidow

RECENT FURNITURE



A sideboard in Mrs. Emily Vanderbilt's New York home is black enamel with gray insets and black glass shelves. Margaret Owen, decorator

(Below) This furniture by Herbert Lippmann is suitable for dining or living room. It is walnut inlaid with amaranth and satinwood

Console by Robert Locher. Gray maple with henna stripes, mahogany glass top and base, clear glass rods on supports. Courtesy of the American Designers' Gallery

CREATED IN AMERICA

A GLOSSARY OF GLASSWARE

The Various Kinds, Processes of Making and Types of Objects Are Herewith Explained in Easy Terms

PAUL HARNESS

GLASS is only less ancient than pottery, and both are ingenious fabrications which by the chemical changes produced by fire, have added much to the comfort of human existence and contributed not a little to its enrichment and its joys. Egypt, Phœnicia, Mesopotamia, China, Syria, Persia, Greece, and Rome knew something if not all there is to know of the making of glass, except that notable achievement of the Italians—*cristallo*—and the later flint glass of England.

The composition—"metal" or paste—is made of sand or flint, which yields silicic acid when combined with an alkali to aid the melting process. In successful combination, glass has an enduring quality which seems indestructible except by breakage, though it is subject to disintegration.

DISINTEGRATION

The less successful glass compositions, when containing too much alkali, are more liable to deterioration, which is known technically as "sickness." But even this disintegration offers certain elements of beauty in the minute crackling of its early stages. The iridescence of ancient glass, which is irresistible to many a collector, and adds a brilliant note to a decorative scheme, results from the action of the soil in which it is often found buried. The peeling of the surface in many thin layers refracts the light with infinite variation and produces rich and lovely colorings.

Glass is white—that is, clear; colored, and opaque. It is shaped into various objects by use of molds (anciently around a core of sand, later molded or pressed) and is also blown. The breath of the glass-blower enlarges the "gathering," or molten mass which he gathers from the furnace on the end of his tube, until it is partially hollow. The "gathering," or *paraison*, he now shapes into a bottle, vase, cup, or jar by the use of a mold, or by twirling and twisting, as the glass hardens at the end of his blowpipe. It is almost as responsive to his whim as a soap-bubble, and happily less fragile, for he can use an iron rod—the pontil—to help shape the mass, without fear of puncturing it. The mark left on the surface, when this rod is withdrawn from the piece, is the pontil mark found on the bottom of bowls, goblets, and other pieces. Color is produced by an oxide in stained or colored glass, which takes the colorings with only less beauty than the precious and semiprecious stones. Copper, cobalt, and manganese yield the greens, blues, and purples, and the reds and yellows are produced by other means. The famous ruby glass is made with gold, while copper produces other tones of red.

The forms of glassware are often suggestive of those familiar in silverware, like the tazza, the goblet, mug, cup, and plate, for glass vessels largely replaced those of silver and even pewter for the table. But aside from these practical forms, and the more ornamental vase and jar forms often common to pottery, porcelain, and silver, glass has individual shapes which are impossible in the less ductile material of the potter and forbidding to the silversmith.

The most simple ornament is formed by embossed knobs or various protuberances, "prunts," shaped by tongs or other tools, and threads of glass applied by "stringing" in primitive patterns or elaborate designs. Such knobs or threads may be of the same material as the body of the piece, or composed of one or more different colors. Cutting is a more sophisticated process and may be carried to any degree of elaboration in any sort of pattern, producing prismatic effects. Engraving, by diamond or wheel, as well as stippling, gives wide scope for artistic decoration. Etching is produced by hydrofluoric acid fumes eating into a design sketched on a temporary wax or varnish coating. Painting and enameling add both color and ornament. The artist craftsman has found glass a suitable material for engraving, painting, and enameling, and has produced true art objects.

ANCIENT HISTORY

The history of glass-making stretches over 4000 years, from the primitive Egyptian work done at least as far back as 2400 B. C.; that of those active Phœnician traders who spread their beads and thin little vases or jars over the known world; the Greeks with their incomparable eye for form, still somewhat keen even after their great days of art had passed; to the Romans, who were so practical in their glass-making that everyone in Rome could have glass to use, and they spread small objects and even their glass-makers throughout their Empire, reaching Spain and Britain to westward, and Syria and Mesopotamia to the east. The Saracens did not neglect glass; though, as with pottery and metal wares, they doubtless owed much to the Persian craftsmen and designers, in that beautiful 13th and 14th Century glass known as Arabic or Saracenic. Then Venice comes into the picture with the Italian Renaissance in the 15th Century, and never leaves it. Her fine *cristallo* of the 16th Century won her fame throughout Europe and, wherever manufactured, glass was made in the *façon de Venise*—the Venetian style—in charming and graceful shapes, almost as fragile as bubbles and often gaily colored. In the 17th and 18th Centuries the Netherlands were supreme with their diamond point engraving, and the Germans did creditable work. But when the English made "glass of lead"—flint glass—in the late 17th Century, its greater brilliancy was so acceptable that it spread commercially and influenced the entire trade. America produced some good pieces in form and quality during her Colonial period, and more if not better in the Federal era.

TABULATION OF TYPES

American—Glass made intermittently since 1608. Wistar, Stiegel, and Sandwich glass notable. Other early works at New York, Baltimore, etc.

Ancient—Colored and uncolored beads, vials, etc. Egyptian: cut, engraved, enameled, "dragged"—waved lines in different colors. Phœnician beads and Greco-Roman *Millefiori* bowls, famous. Roman glass: blown, cast, pressed, ground, cut, *Millefiori*, or mosaic. Byzantium: mosaics, enamels, colored window-glass, cups, money weights, etc.

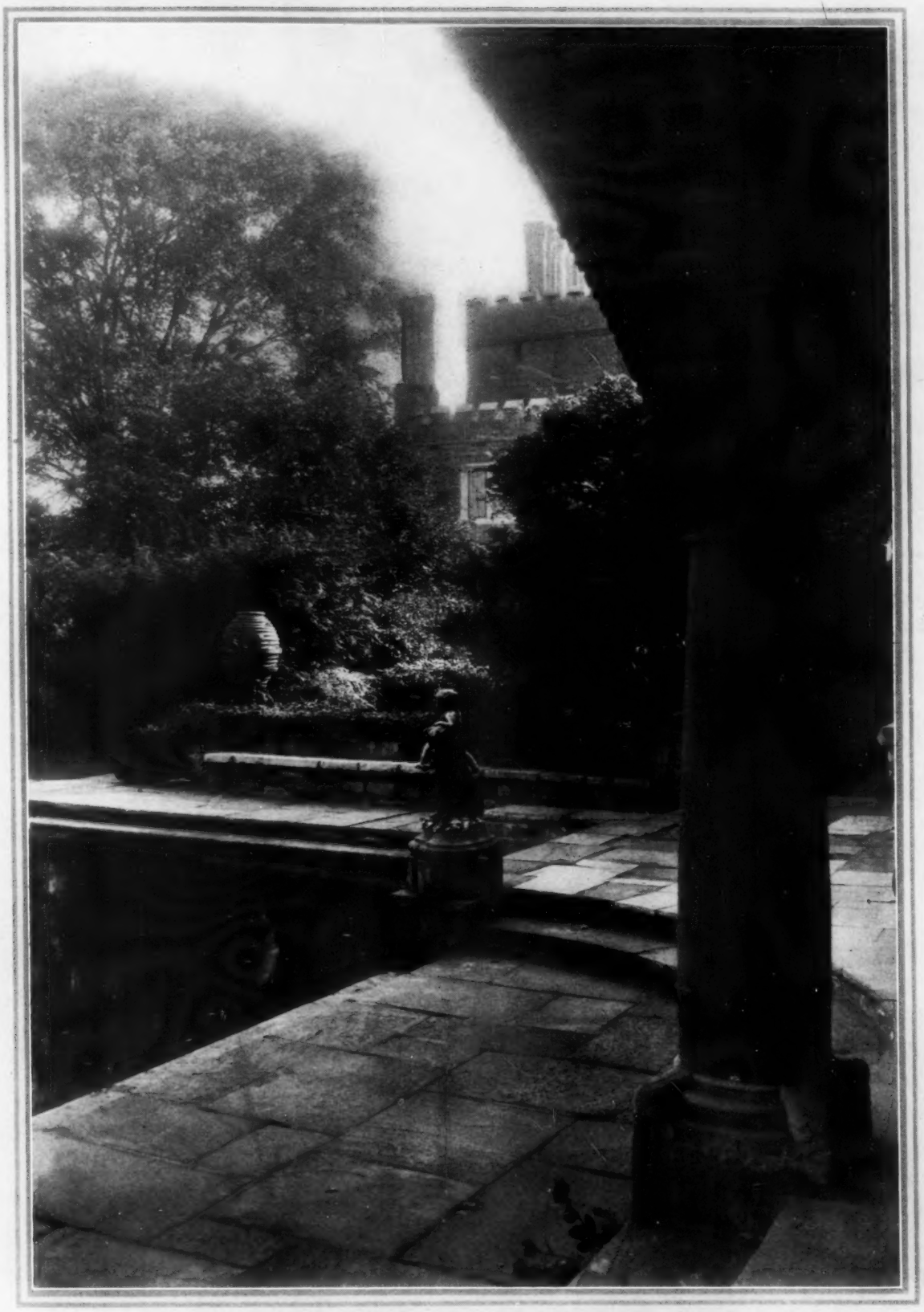
Bohemian—Enameled glass notable since 16th Century. Led European styles in 17th and 18th Centuries; ruby and other colored glass, cut and engraved. Thumb-spot cut pattern in two layers, white and colored glass. Painted *Milch-glas*—opaque white.

Bristol—English, made since 18th Century; imitated Venetian wares. Table glass, odd pieces, and ornaments. Notable colorings: brilliant rich blue, clear green, purple, cherry red, ruby less brilliant than Bohemian. Painted opaque white glass, especially 1762-87. Thick and thin molded.

Coin glass—18th Century, French and English, a coin blown into the stem.

Dutch and *Flemish*—Early, Italian types; later, Bohemian. Famous 17th Century diamond engraving on white and colored glass; Anna Roemers the most famous engraver. Notable 18th Century wheel engraving, stippling, and etching on flint glass. Heraldic glasses with coats-of-arms, etc., 18th and 19th Centuries. A

(*Continued on page* 130)



Margaret Bourke-White

"FOREVER ENGLAND"

At first glance this garden might appear to be in some quiet English town, so tranquil is its atmosphere, so reminiscent of England its surroundings. Whereas it is "a corner of a foreign field"—Cleveland—the place of Dr. Charles E. Briggs. The architect was Charles Schneider and the landscape architect, Bryant Fleming

Some of the Gentians are scarcely worthy company for the gems of the race. One of the inferior species is G. punctata, coarse of leaf and poor of flower

FIRST STEPS WITH GENTIANS

Not All of These Rock Garden Aristocrats Are So Difficult that the Beginner Need Hesitate to Try Them

LOUISE BEEBE WILDER

IT is inevitable that the first steps taken by American gardeners toward an understanding of Gentians when brought into captivity must be in the nature of a plunge. We have not that vast store of verbatim experience and tradition to fall back upon that is the fortunate heritage of gardeners of the Old World; for some reason the great race of Gentian has been almost wholly neglected among us and it must be said of it as a whole that it is a race not easy to understand or to please. Even that great British gardener, Reginald Farrer, was moved to say of it, "To please Primula is possible, to cope with Campanula is even comfortable; but there is no jesting with a Gentian, except indeed when the Gentian does the jesting." And his homily on their culture is later ended on a note of uncertainty: "so there is always hope and never any hard rule; but only good fortune assisting experience." And so, what each of us must do when it comes to growing Gentians is to light his own candle and feel out his own way.

But to begin with, let us be rid of the notion often found to prevail that all Gentians are of a like beauty and desirability. On the contrary, to be brutally frank, a number of them are quite hideous, even repellent to the sight. Some make great preparations of lush leaf and fat stalk and then disappoint us with stingy heads of small flowers in sullen colors, while others have nothing better to show than great swollen trumpets quite horribly spotted. Indeed, it seems safe to say that when a Gentian departs from blueness and goes experimenting with other colors it ceases to have merit (unless we except that giant of the Alps, *Gentiana lutea*, which is undoubtedly impressive), nor are all the blue-flowered kinds worth lying awake nights over. Unless one is making a collection of Gentians with a view to studying the race there is no possible reason for cluttering the garden with the following—though they are as easy to grow as radishes: *G. dahurica*, *G. kesselringi*, *G. walugei*, *G. macrophylla*, *G. purpurea*, *G. punctata*, *G. tibetica* and *G. ochroleuca*. Doubtless there are others that should be on the black list, but these I have personally found wanting.

Reginald A. Malby

Gentiana septemfida is the friend of all beginners in Gentian growing—tractable, enduring and a thing of real loveliness. It comes into bloom in August

Very good things in their way but not to be counted among the gems of the race are *G. purdomi*, *G. przewalskyi* and *G. cruciata*. They will grow cheerfully in a mixture of peat and loam with a little sand and gravel and should be included in a collection unless their reaching, prostrate stems (that will finally occupy more space than would be required by a dinner plate) would really mean the exclusion of some of the more beautiful from among the species.

Gentians are widely distributed

Reginald A. Malby

Few flowers wear a more splendid blue than the Spring Gentian, G. verna. In Mrs. Wilder's garden it grows in a mixture of leafmold, sand and loam, with stone chips

The spectacular triumphs of G. acaulis are the despair of many a rock gardener. There is only one way to prove or disprove the ability to grow it, and that is to try

in both the Old and in the New Worlds. They are, so far as I can learn of them, all pasture plants, inhabiting meadows and pastures, whether alpine, sub-alpine or lowland, the most beautiful being found in the high mountain meadows. When brought into the rock garden this natural choice of habitat should be borne in mind. They will not want the severe isolation of crevice or ledge; a level spot or a gentle slope will suit them better, and they will crave companionship—companionship that will take the place of the grasses and other plants among which they are accustomed to grow. They love to have their roots twined friendlily among neighbor roots, not of course, of too rampant or overpowering character, but of suitable and congenial types. Also they love sunshine and pure air and to be frozen into quietude in winter. I have found the lower reaches of the rock garden the best place for them, for there a steady supply of moisture is more to be counted upon, and moisture they must have during the growing season. Sometimes in our parched gardens it is necessary to substitute partial shade for the root moisture that it is difficult to assure, but it must be shadow provided by the bulk of a great stone and not by overhanging branches.

Some Gentians are found on limestone, some on granite, and some appear indifferent in the matter. It is impossible to generalize as to their soil requirements but it is certainly not true, as I have heard it stated, that Gentians nearly all want an acid soil and shade. But let me here say that no doctors so diametrically disagree as do those concerned with the needs of this great race. We have Mr. Farrer declaring for the fattest of soil mixtures for the lovely Bell Gentian, *Gentiana acaulis*, and Mr. Cleveland Morgan, one of the most accomplished gardeners on this side of the world, testifying to success (and illustrating it) in "poor stony soil—a half and half mixture of leafmould and pebbles"; indeed, one might quite easily add a half-dozen other rules for success with this beauty by as many authorities. Pride and I dare say

(*Continued on page* 166)

(Center) High rank must be given to G. sino-ornata, whose trumpets are a blue that may be described as ultramarine. This is a tufted type

(Left) G. freyniana is a lovely species not too difficult to grow. This too is tufted in its habit of growth. Its sizable blossoms are of a fine blue

Alfred T. Willis

With their flanking Iris companions to give contrast of form, the young Tulips make brave array when spring comes into its own. Their chalices, lifted high above the foliage, seem like a cloud of iridescent butterflies

TULIP TIME IN SOUTH CAROLINA

A Successful Garden Where Darwin and Cottage Varieties Thrive Amazingly And Multiply Their Numbers Manifold

MARY H. PHIFER

"AND spring arose on the garden fair," and rising for the third time on the garden of Mrs. L. J. Blake, at Spartanburg, South Carolina, lured thousands of dancing Tulips from bed and border.

In the spring of 1925 that particular bit of earth was an old red clay cotton patch in which a house was being built. Spring of 1926, and five hundred Tulips bloomed along the garden path. Spring of 1927 woke the original five hundred with a fair percentage of their offspring clinging close to the parent stem, for the bulbs had not been lifted over their first summer. Spring of 1928, and a phalanx of 3,500 strong came at her bidding, the whole array legitimate descendants of the original five hundred. Sevenfold had those bulbs increased within three years.

A story? Yes. A story of a garden planned, planted and brought into bloom by a woman with the help of an old darkey whose sole knowledge of things horticultural came from doing exactly what she told him to do. And the Tulips are but one part of that garden. But here is the story told in its proper order.

Making a careful study of Tulips, their color, their time of bloom, their likes and dislikes, Mrs. Blake ordered twenty-five each of twenty varieties, buying the best quality of bulbs from a house of the highest standard. Practically every one was a Darwin, except where Cottages had to be used to get the shades of yellow. The garden path leading from the road to the woods behind the house was laid out in a winding border and a narrow strip of Iris in a light lavender shade was planted to bind the bed to the path. The wisdom of this choice could not be questioned once the Tulips had come into full bloom.

Deep under the beds was put a thick layer of thoroughly rotted cow manure. Manure for Tulips? Another old darkey with a rickety, wobbling wagon and a shambling age-old mule will smilingly tell exactly how many loads were put in and what good manure it was. Anyway, under that Tulip bed it went. Then the soil was put in and in November the Tulips were planted, each precious bulb resting on its bed of sand. No protective mulch was put on. And winter came.

Spring brought five hundred lovely blooms. During the first summer the bulbs lay in the ground. No cover crop of any kind was used, as that would have necessitated cultivation and watering during the ripening period. No water was given and that summer was extremely dry. The bulbs ripened thoroughly and in fact were

(*Continued on page* 172)

Alfred T. Willis

(Top) The path which leads to the woods behind the house is lined on both sides with Tulips carefully arranged for color harmonies, gradually deepening in tone as they approach the trees

Nearer the woodland light lavender Iris has been used to tie the Tulip beds more closely to the pathway. Practically all the bulbs are Darwins, with a few Cottages to provide yellow

UNIV. OF MICH.

Save for the great sweep of the backs, these two chairs do not depart radically from traditional chair design. The table is reminiscent of Japan and the floor lamp is the simplest possible expression

H. Thibaud

MODERNIST FURNITURE OF SWEDEN

Swedish Modernist Furniture Designers Are Following Traditional Lines Rather Than Creating Entirely New Types

ALMA LUISE OLSON

AMONG the Swedish craftsmen and architects working with the problem of creating pleasing effects in modern furniture, the emphasis seems to be on producing a national rather than a period style. In the work of the passing decade there are no startling novelties since the new movement was launched. Integrity in design and in treatment is the keynote. In Sweden there has never been such a radical overthrow of traditional patterns as among the modernists of France, Germany and America. Modernism in the Swedish interpretation stresses a determined seeking for truth in old styles and new and not a straining for the new for its own sake.

It was about the year 1920 that this new impulse in Swedish furniture designs began to make itself felt. One does not expect to find a latest design of 1928 or 1929. The mood is not so transient. The transition to a new manner came swiftly. The evolution of a style itself is more slow.

Borrowed styles, such as Renaissance, Empire Rococo and Baroque, were never wholly a part of the Swedish setting. Certainly they did not fit into the scene when, with a revival of all the decorative arts, old traditions of craftsmanship reinstated weaving and other handiwork into the Swedish home. With a background of walls adorned with woven tapestries and floors covered with hand-made rugs and carpets in distinctive national patterns, of pewter and silver and glass revealing the craftsman's and artist's skill, "foreign" furniture could produce nothing but a foreign effect.

The leader of the movement to achieve integrity in national furniture design is easily Carl Malmsten. He came into the field by a roundabout way as a student of law and philosophy. He discarded both for the joy of working with his hands. Wood is now for him the potter's clay, the unshapen granite block of the sculptor, the vibrant waiting string of the violin. The native raw materials are mostly the softwoods, pine and birch. Pine invites the turner's lathe. Birch glows with rich golden hues of brown when not disfigured to imitate mahogany. Truth and integrity characterize the modern treatment of both. Imported hardwoods, such as ebony and rosewood, are the mediums he uses for intarsia and inlaid work.

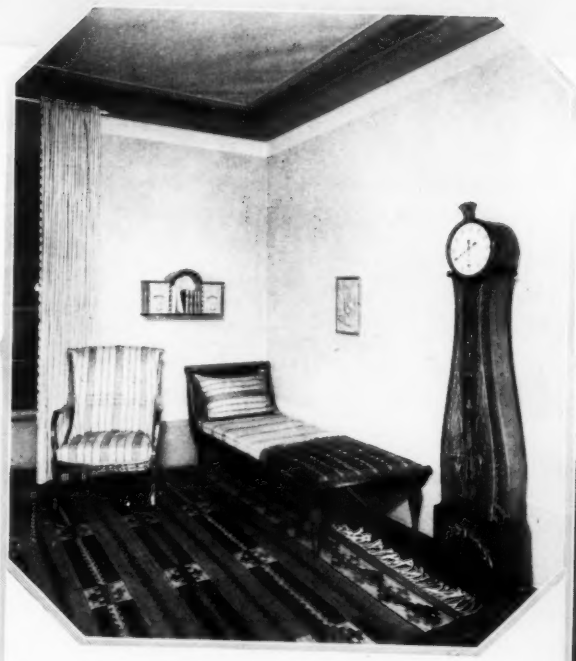
The average Swedish product is naturally factory-made. But during the past summer Carl Malmsten opened a school at Sigtuna, the historic town that was

(*Continued on page* 142)

Almberg & Preinitz

Among the Swedish Modernists is the architect Hjort, who, in this interesting desk, applies contemporary decorations to a standard and familiar desk form

(Above) A leaf design forming the feet and the panel decorations is the contemporary departure in this desk. The chair is reminiscent of our wing chair save that the frame is exposed



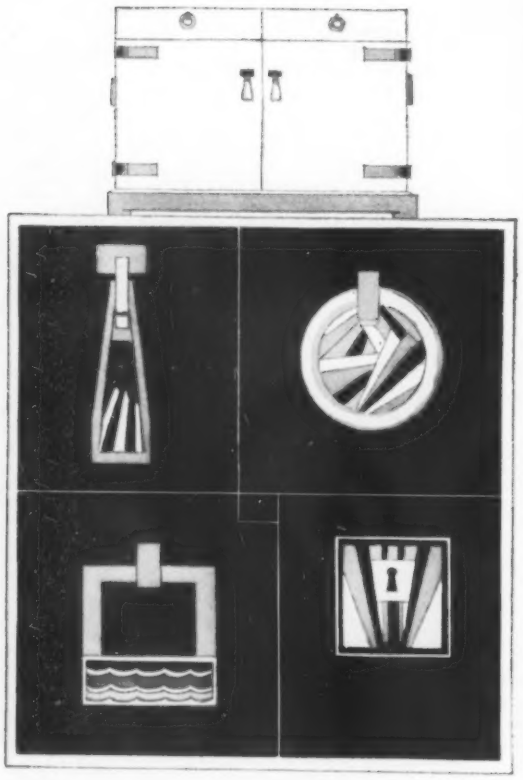
(Left) The Swedish Modernist movement is an effort at simplification. Hand-made rugs, not unlike our Navajos, are used with new furniture. Another view of the library shown above

Molander

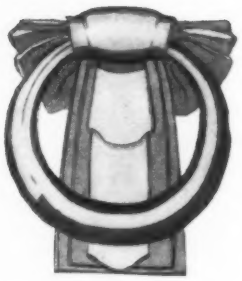
(Left) Carl Malmsten, the leader of the Swedish Modernist movement, combines native woods with the imported. Intarsia panels often appear on his furniture, as in this example

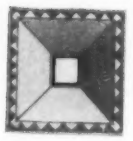
(Right) In the furniture designed by Hjort one sees more of the contemporary German influence than in the work of Malmsten, although Hjort is one of that master's followers

The French hardware on this page was created for furniture and interiors in the contemporary style. At the right are handles, bolts and hinges of silver plated metal in a design of interlaced ribbons. Imported by Fontaine



Color enlivens many of the new furniture brasses. The triangular drop handle at the upper left is silver finished metal inset with enamel in black, white and brown. Brilliant enamels also decorate the other handles and key plate shown in this group

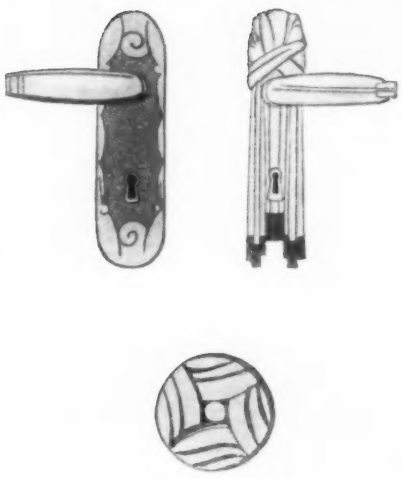




BRASSES FOR MODERN FURNITURE

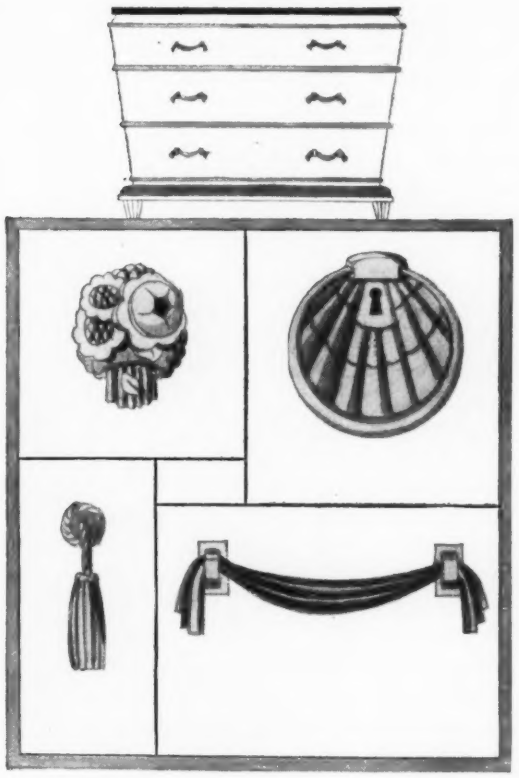
Above is a graceful knocker for a modern door, available in gold, silver or bronze finish. The metal switch plate below it, about two inches square, comes in gold or silver finish. Both imported by Fontaine

The doors on the chest sketched at the left are opened by means of silvered drop handles in the form of tiny anchors. The drawer pulls are small ivory knobs with deep ridges in the center. From the Frankl Galleries



Graceful and conservative in design, the handles and switch plate above would be interesting notes in a decorative scheme. They come in any desired finish. This French hardware and the articles at the right are imported by Fontaine

At the upper left in the group at the right is a decorative cover for a large nail head. The drop ring furniture handle is silver plated metal with a shell shaped escutcheon and key plate unusually well designed. Below are two drawer pulls in graceful forms



HARDWARE IN THE NEW MANNER

THE CARE OF LEATHER AND FINE TAPESTRY

Simple Treatment Will Preserve the Beauty of These Decorative Surfaces So Popular in the Home of Today

ELIZABETH HALLAM BOHN

TRADITIONS of medieval hospitality have always been associated with fine old tapestry hangings and the sturdy leather upholstered furniture which enhances their stately charm. Visions are evoked of fair damsels at the loom and stalwart tanners shouting over their vats, purveying to the lord the furnishings which rank and station demanded as a background for his lusty activities.

MODERN DECORATION

Today both fabrics and leather are assuming new decorative significance. Our generous country houses with their large wall spaces have awakened an architectural as well as esthetic interest in tapestries and the influence has penetrated even to the small apartment. Authentic Gothic designs are scaled by the modern weaver to a size and price for even the modest home. Another note in fabric wall decoration has evolved through the modernist stress on interesting surfaces. Flat panels of soft printed jersey form a delicate background for the new bedroom furniture. More formal woven textiles in soft neutral colors, applied like wall paper, blend with trims of unusual woods into harmonious and livable ensembles for living room or hall. The new focus on fabric surfaces brings the question of how best they may be cared for.

Creative genius, as reflected in fine furniture, is also emphasizing the new upholstery leathers as a most effective means of achieving an atmosphere of colorful comfort combined with practical durability. The newer types of furniture which form such alluring forecasts of the coming mode, in the modernist exhibitions, seem peculiarly adapted to the novelty grains and rich colorings of washable calfskin, while strippings of reptilian leather or the suave beauty of fine morocco lend a decided decorative value to any room. Sofas of the Chesterfield type are rejuvenated beyond recognition by high colored plain leathers of glazed or semi-glazed finish which clean at the magic touch of soap and water. And straight from the *souks* of Fez and Casablanca come the huge leather cushions in all the colorful beauty of vegetable dyed moroccos or rich in tooled designs breathing the spirit of the French domination, to lend distinction to the couch without a back or serve as hassock or ottoman.

Both with fabrics and with leathers, the problem of care resolves itself into a matter of cleanliness and preservation, under the trying conditions of super-heated homes, of the living quality of the fibre which gives the surface its characteristic beauty.

It is a far cry from the old-time tanner's vat to these newest creations of the leather manufacturer, charming in their vivid or muted colors and interesting grains. These leathers are highly practical as well. For their smooth surfaces do not soil easily and spots—even ink, that arch enemy of the older school of hides—respond to simple treatment with mild white soap and water. The soft apple green cushions of a Louis XV settee or decorative chair trimmings of lapis lizard, which the new art grains reproduce in calfskin, can take no harm if, bit by bit, the surface is briskly rubbed with a cloth moistened with mild soap, followed by a clean moist cloth to remove every trace of the soap. The leather is then rubbed with a soft dry cloth, the friction of this final rubbing restoring the life and gloss.

FEEDING LEATHER

Leathers of an older period, transported perhaps from the more kindly dampness of the Continent, into our own steam heated atmosphere, may require dressing with oil every six months or so to retain their beauty and prolong their life. For over-dry leather will first crack and then break. The powerful astringent quality of the tanning agents has dried out the natural lubricant and even if this has been replaced by "stuffing" with oil during the processing, timely dressing will often soften the pores, close up cracks and prevent more serious trouble. Where the leather is subject to much wear and not a little dirt, a warm water and mild soap treatment should precede the oiling mentioned above.

Great harm is often done to leather upholstery by the use of furniture polishes which soften fine surfaces to stickiness with their turpentine, alcohol or alkalies. Oil alone is the panacea for drying out. The olive or almond oils used in older days have been supplemented, though not improved upon, by linseed, cottonseed and neat's-foot oils. Saddle soap too will often work wonders with heavier leathers. Vaseline is recommended by one specialist—a veritable past master of leather craft. He cites an ancient screen, tooled and painted—its once vivid colors softened with age—and the characteristic wrinkled surface of a chest from old Castile as evidence that this homely remedy, well rubbed in, will preserve any type of leather. Similar treatments with vaseline protect the leather bound law reports of public libraries under hard and constant use, while a famous bibliophile makes a yearly ceremony of treating his leather bound volumes with neat's-foot oil.

The one precaution to be borne in mind is that dressing will darken the surface and that great care must be taken when using any oil to avoid saturating the grain and ruining its beauty. Indeed, rare old books or pieces of high value are best entrusted to the skill and experience of the specialist.

The British Museum preserves its leather and vellum bindings by a formula which will help check the crumbling of other leather articles which are of value by reason of their antiquity. 14 ounces of lanolin, 1 ounce of beeswax, 2 ounces of cedarwood oil and 22 ounces of hexane (which is very inflammable) are used in its composition. The beeswax is dissolved in the hexane in a warm room, then the cedarwood oil is added and lastly the lanolin. This mixture should be shaken well and applied sparingly with the hands. Forty-eight hours later, or even longer, polishing with a clean soft cloth, which, by the way, is an important part of all cleaning or dressing technique, brings back the characteristic smooth finish of the leather.

A further precaution in the care of leathers which do not boast the modern waterproof surface, is to carefully damp off any liquid spilled instead of marring the skin by rubbing it dry. Superficial grease stains will usually respond to one of the cleaners used for clothing.

UPHOLSTERY LEATHER

The finest leather on a fire bench, even with frequent dressings, cannot stand up with the same satisfaction as a covering far distant from the life-destroying heat of radiator or hearth fire. But under normal usage and if not injured by attempts to improve it, the surface of upholstery leather should remain in good condition just as long as the furniture itself.

Museum specialists are consulted frequently on the treatment of fine tapestries. But the cleaning and repairing, they will say, are matters for the trained expert to undertake yearly. Such a specialist understands the basic construction of the fabric and the individual problem presented in preserving the life of the fibre. He knows the secret of backing weak or moth-eaten spots. He dyes

(*Continued on page* 132)

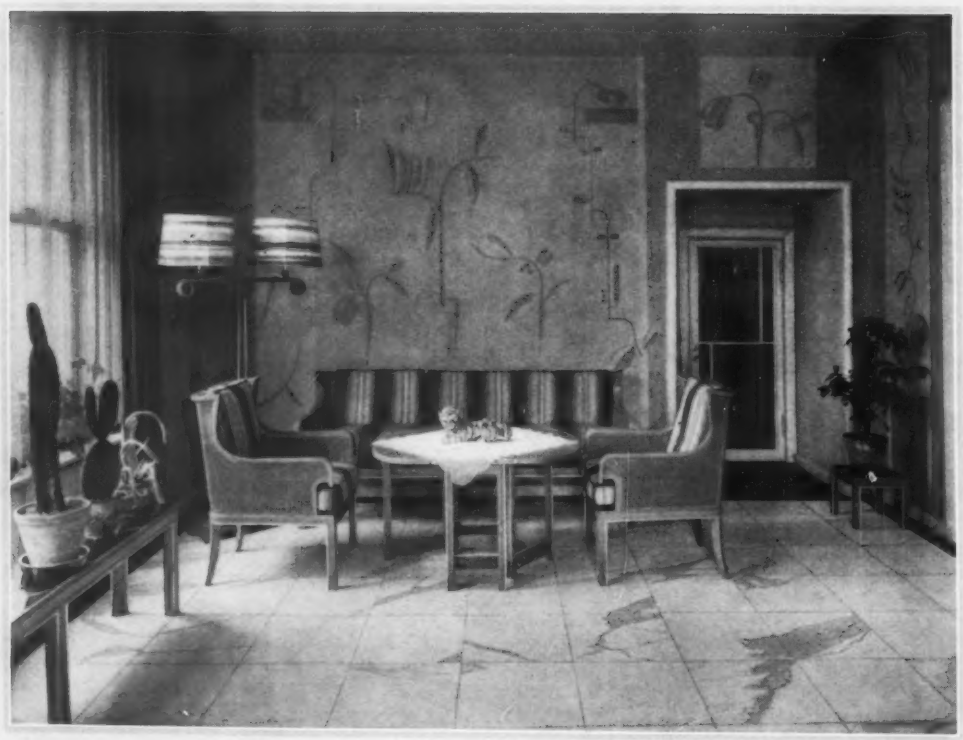
A LITTLE PORTFOLIO *of* MODERN ROOMS

The hall in a modern house in Dresden has severe and simple lines. The woodwork is a dark brown with lemon yellow walls. Decorated by Bruno Paul

In the master's bedroom the walls are pale blue, the carpet dark blue, the cornice silver and blue and the ceiling tan. The low modern bed is of lemon wood

UNIV. OF MICH.

The garden room has stucco walls decorated with contemporary designs in yellow, chartreuse and green. The ceiling is old rose and the curtains a darker tone of the same



Here the furniture is lacquered in chartreuse—a favorite Modernist color—and the upholstery and lamps are in rainbow tints. The floor is Italian marble in harmonious tones

Pale rose silk painted with large flowers in pastel shades covers the walls and ceiling of the dressing room. The glass curtains are printed silk gauze. The fixtures are silver

The carpet repeats the colors of the flowers on the wall. With this is used ebony furniture and a chaise longue in striped taffeta. Woodwork is painted sky-blue and silver

U. of MICH.

An unusual rendering of a cabriole leg is found in this 18th Century Flemish carved oak armchair. The back is crested with a coat-of-arms and incorporates a balustraded arcade. From French & Company

AN OUTLINE OF DUTCH AND FLEMISH FURNITURE

The Lowland Countries Exerted a Marked Influence on Furniture Design Through Several Decades

MR. and MRS. G. GLEN GOULD

THE Netherlands, literally the lowlands, the countries we now know as Holland and Belgium, have often faced two ways in their styles as well as their politics: Holland toward Central Europe, and Belgium toward France. From the 16th Century onward certain Dutch preferences in style, both for form and ornament, asserted themselves over the French style of Flanders, and extended as far as England during the Elizabethan and Jacobean periods, and became as one in the reigns of William-and-Mary and Queen Anne. But this style was far from being divorced from the French, for it was during this time that Daniel Marot, the great French designer, emigrated to Holland, when the Protestants were forced out of France with the Revocation of the Edict of Nantes (1685) by Louis XIV.

In Holland Marot was greatly influential in establishing *le style refugié*—that is, the style of the refugee, the French artists and craftsmen who had taken refuge in Holland, as they did in England, Italy and Spain. This style was similar on both sides of the water, especially when Dutch William became King of England.

While provincial furniture clung to its local character of structure and ornament, period styles are distinctly marked in all fine cabinet-work, and follow their general European sequence.

Burgundian and Late Gothic Period *(14th and 15th Centuries):*

Construction: Primitive, heavy. Trestle board tables, folding chairs and benches, simple beds, for transport as the nobility moved from place to place. Little movable furniture in 14th Century; beds, benches, chairs, dressers, and wardrobes usually built into the woodwork. Oak general.

Ornament: Paneling, molding carved in the mass, not applied. Gothic carved decoration in the Burgundian manner, a wealth of bas-relief and bosses. Inlay of ivory and ebony, especially on tables. Painting, red a favorite ground color with rosettes in white. Cushions of rich Flemish textiles, sumptuously embroidered; Flemish and Spanish tooled leathers.

Articles: The principal articles in this period are the *armoire*, *coffre*, *dressoir*, and *escabeau*—bench. *Dressoirs* twenty feet long, with five rows of shelves, were occasionally used for the ceremonious display of princely gold and silver plate. Chairs and tables were beautifully carved. Flemish carving was notable in France, Italy, Spain, and England.

Though made in the 17th Century, this Flemish carved oak buffet had Renaissance inspiration. By courtesy of French & Company

Renaissance *(16th to mid-17th Century):*

Construction: Rectangular, architectural with pediment, columns, and moldings, following the French styles of Louis XII, François I, and Henri II. Walnut the fashionable wood.

Ornament: Wealth of ornament in the fine massive pieces.

(*Continued on page* 138)

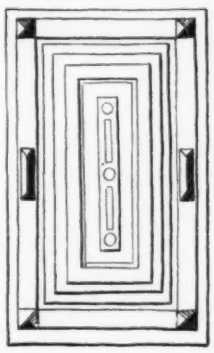
Inlaid in complicated marquetry naturalistic flowers, canopies, lambrequins, and cupids with swags and formal scroll work ornament this Dutch armoire. It dates from about 1720. Courtesy of French & Company

Typical Dutch details found in this 18th Century secretary are the scrolled volutes, the breaks in drawer fronts, conspicuous bun feet, acanthus cresting of double hooded top, and the quaint miniature figures

Oil-jar leg on 17th Century Flemish table

(Above) The typical Flemish scroll foot

Old Dutch marquetry table with tapering legs, shaped stretchers and bun feet



To the left is a molded panel from a 17th Century Dutch cabinet door

Open spiral, ring turning and bun foot

The wide overhanging cornice on a Dutch Kas

One often finds Dutch carved paw feet

To the left is a typical Dutch ball foot

The usual Flemish carving of the acanthus

Ornament from 17th Century Flemish bahut

Dutch bombé front with claw-and-ball foot

The walls of this dining room are covered in vegetable parchment stained pale brown and put on in squares. The wood trim is darker brown. Three metals—monel, brass and bronze—are used for the fireplace frame. Decorations by Eugene Schoen

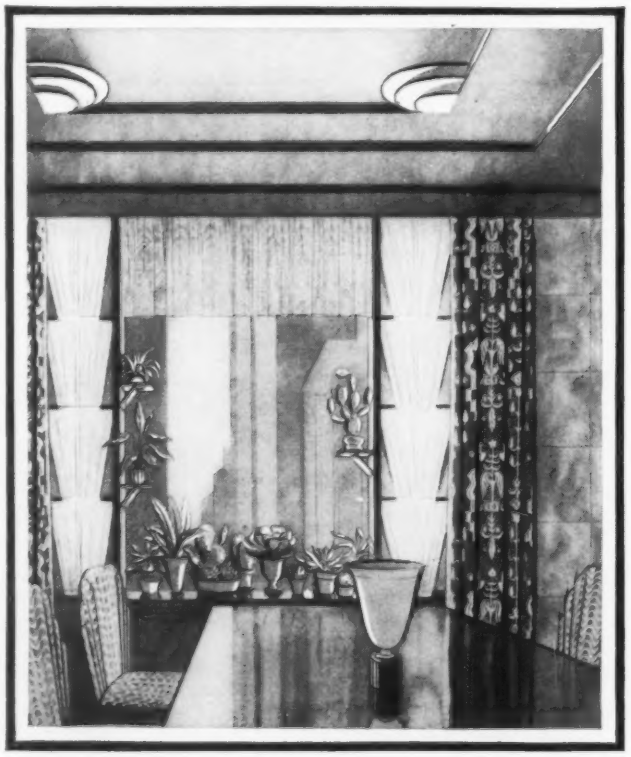
HOUSE & GARDEN'S MODERN HOUSE

In Which Is a Distinguished Dining Room Decorated In the Simple Manner of Today

EUGENE SCHOEN

THE dining room is essentially a place in which to eat, and should not be a museum for china and glass, nor should the colors be distracting. The use of black and white has come to the foreground in recent work as these colors are especially adaptable for a dining room in the modern manner, being striking and not too restless. Pure white, however, is a bit trying and should be toned off into the cream tones when used for background. By the use of cream or pale tan parchment, or parchment paper laid in squares, the walls obtain a soft, neutral effect which nevertheless is essentially light in character. Dead black, also, is too startling a contrast and should be modified for the furniture by the use of dark woods, such as macassar ebony, walnut stained dark, and even a very dark brown lacquer. Lacquer may now safely be used on dining room furniture because the new processes of spraying it, resulting in hard drying surfaces, do not subject the piece to the danger of chipping and marking such as the old methods of lacquering did.

Simplicity being an important factor in modern decoration, the object in a dining room in this style is to conceal the eating paraphernalia as much as possible. The sideboard should be a large container capable of holding most of the articles used in the service. There must be drawers for linen, compartments for silver, and drawers for the flat silver, bottle cupboards, and so on. Here and there a little opening in the piece of furniture may permit the exhibition of a fine art object so beautiful that it deserves to be seen. The sideboard in the dining room illustrated is a commodious piece of this type made of a combination of South American walnut and rosewood. The dining table, with its simple base fluted at the ends, and the cabinets on either side of the fireplace are of the same woods; the chairs are rosewood. As a background for these woods, the walls were covered in vegetable parchment stained light brown, vegetable parchment being used because other materials of this kind, such as animal skins, shrink and expand under the varying influences of weather.



An unusual arrangement of thin voile glass curtains is a feature of this dining room window. The hangings are blue and silver damask in a modern design

The dining room fireplace should be a really workable one and the use of metal as a frame is to be recommended as being both practical and decorative. Also a combination

of metals produces interesting color effects. Monel metal, bronze, copper and brass are all practical fireplace metals as they tarnish little and their upkeep is not difficult. The fireplace screen should be easily removable so that when the sputtering logs have burned down the red embers can be seen. The screen indicated in the drawing is a movable type, rolling on a track into the sides of the chimney. It is brass with an ornamental design laid on in bronze, the fireplace frame being a combination of monel metal, brass and bronze.

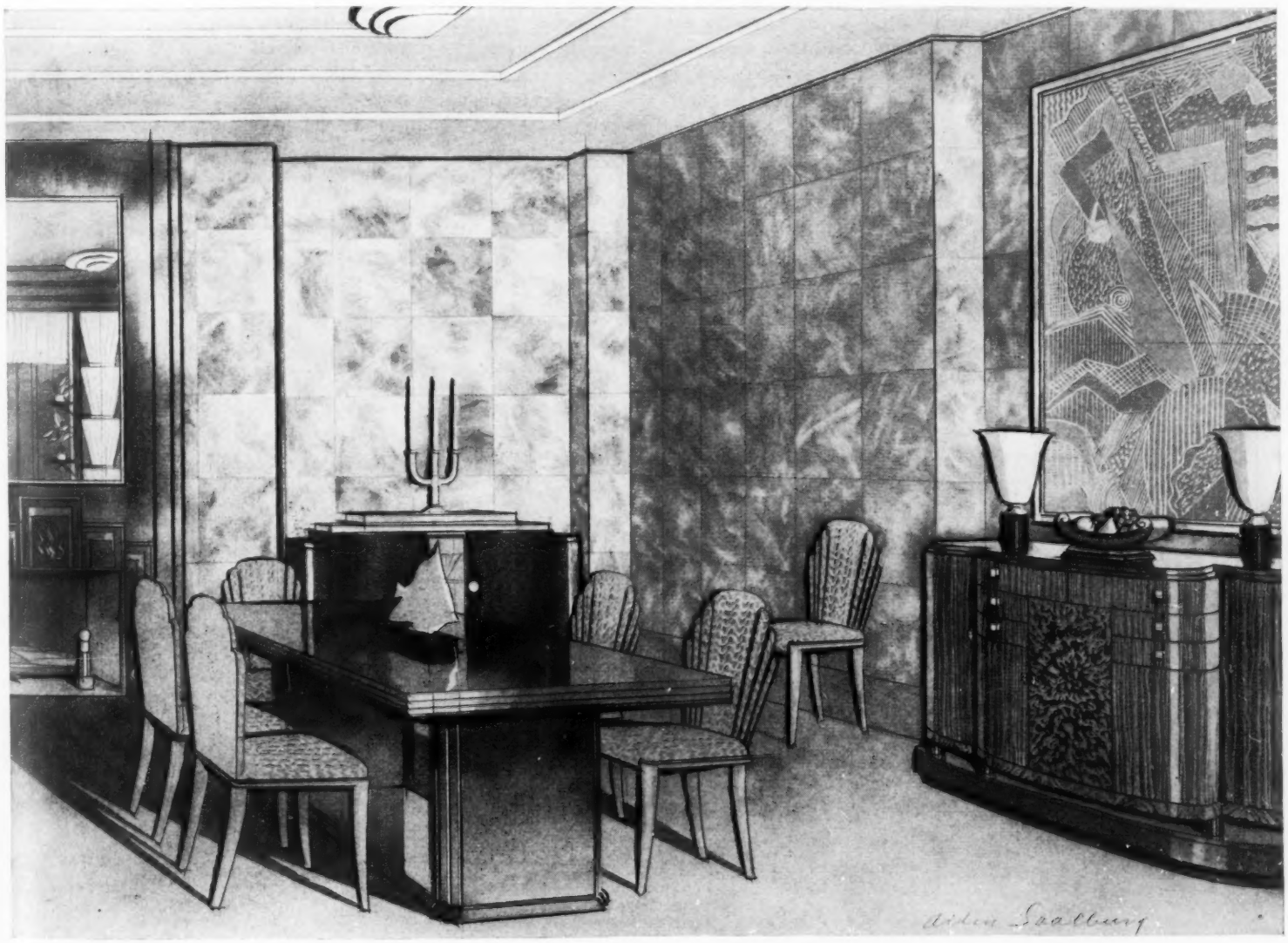
The success of any room depends largely on the lighting and this is particularly true of the dining room. Candles should be used sparingly on the table because they glare in the eyes and obstruct the vision. They might better be used as decorations on wall furniture. In the average house and apartment room the ceiling height is so low that any suspended fixture is open to the same criticism that affects candles on the table. A happy solution of this problem is a series of semicircular plates of clear and sand blasted glass placed as near the middle of the ceiling as is possible. With lights concealed behind, these plates furnish a diffused light that is sufficient without being glaring. Lights of this sort are used in the dining room illustrated and may be seen in the sketch below and in the lower one on the opposite page.

The rug in this room is plain grayish blue carpet, this color offering a pleasing contrast to the tan and brown tones of the walls and furniture. As the rug in a room of this kind is frequently kept plain and low in tone, the chair coverings and curtains may be delicately colored materials that will tone in with the neutral surroundings and yet give the desired color notes to the room. In this instance the chair coverings are brown and silver brocade in an effective modern design, and the curtains are blue and silver damask in a pattern equally striking. The glass curtains, arranged in a distinctive fashion, are tan silk voile.

In all modern work utility must be interpreted in terms of beauty. In their striving for new effects artists oftentimes go astray and achieve merely restlessness. The same laws control us as influenced the Greeks, the Romans, the Medieval and Renaissance artists, and their violation brings as much havoc as at any time in history. There is a prevailing belief that new materials in themselves create beauty. This is not so. While the form of things may change because of the nature of material used, there is not sufficient beauty in the material itself to warrant the disregard of accepted forms. That beauty must be created by the emotion of the artist, his reaction to form and color and line being the key to his ability. During the early stages of an art development many things are done that are later discarded as inexpedient, and the artist must be more than ever on his guard to avoid foisting upon his public experiments in form that he is not absolutely certain of. A poet or a musician may write as he chooses without a great deal of harm to his public, because not much money is involved in the transaction. But the artist who creates the articles of every day living involves his clients in large sums of money. Many designers fail to take this into consideration and immediately run to the execution of undigested ideas. That there are always people who will buy things is no solution of this problem.

The mission of the artist is to elevate the taste and increase the esthetic sensibilities of those who buy his things, and his experiments should not be foisted on the buying public. In an ideal state there would be an experimental laboratory where artists might try out various ideas before offering them for sale. Unfortunately there is no such institution, with the result that much modern art is still in the experimental stage.

A restful color scheme, well-designed furniture that meets the needs of today, and an absence of confusing detail are aspects of this 20th Century dining room. Decorations by Eugene Schoen



This window seat of carved mahogany with rolled arms in the Adam style, dates from about 1770. Courtesy of the Metropolitan Museum of Art

THE DIVERSITY OF WINDOW SEATS

The Deep Reveals of Windows in 18th Century Residences Brought Into Being These Delightful Pieces of Furniture

HAROLD D. EBERLEIN

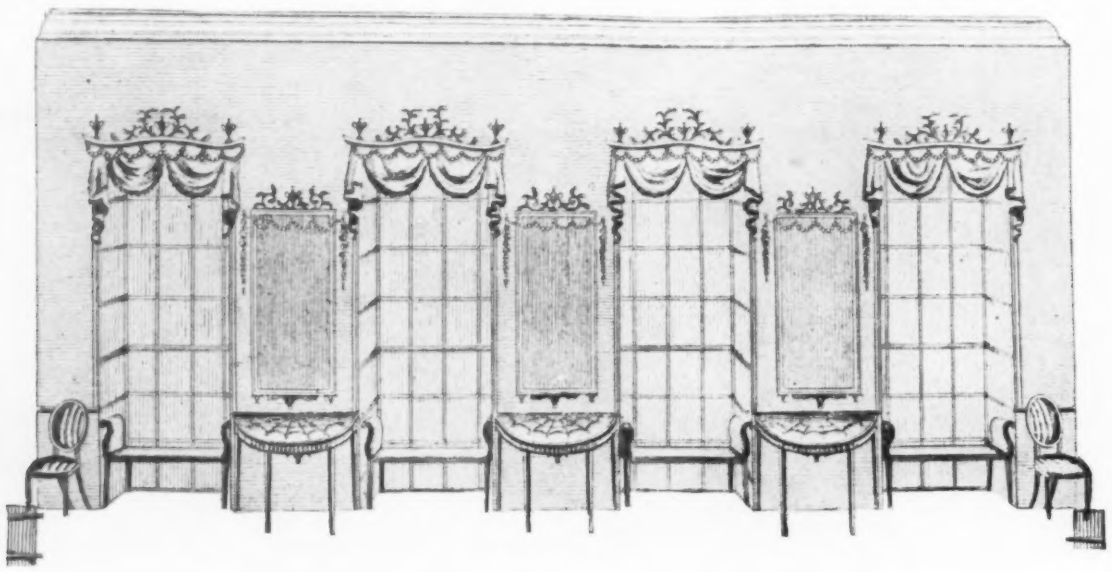
WINDOW seats, made by chair and cabinetmakers, are sometimes called "window seats" to distinguish them from the earlier window stools built into the window recess as part of the structural woodwork of the room. As a matter of fact, many of the so-called "window stools" are not stools at all, inasmuch as they have arms and some of them even have backs as well, so the term window seat would seem to be more accurate and preferable.

The window seat of the sort illustrated was one of the specialised refinements of furnishing that came into existence about the middle of the 18th Century. Its first appearance was in England, but it proved such a satisfactory adjunct to the completion of well-appointed drawing rooms that it was not long before it made its way across the Atlantic. The well-to-do Colonists in America were always solicitous to be quite in the current fashion of the time; this much we gather from any number of their letters of instructions to their London agents that have been preserved.

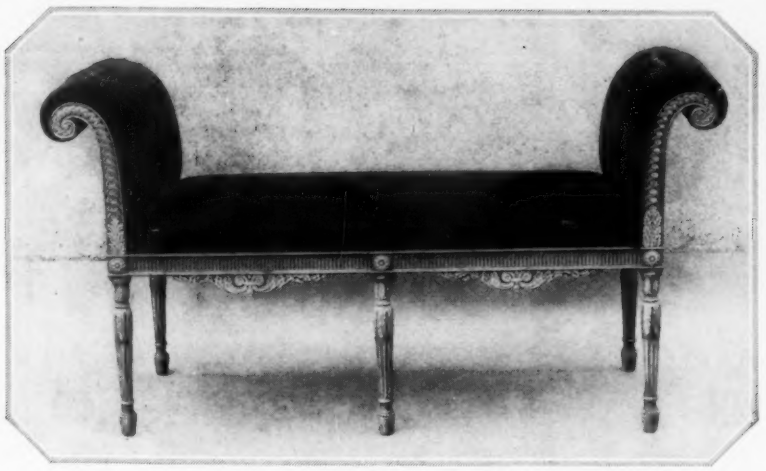
The interior architecture of the mid-18th Century gave the window seat a *raison d'être* and, indeed, may be said to have invited its invention. The earlier mode of building window seats into deep window recesses was falling out of fashion. These window seats were built out flush with the surface of the wall, or even projecting slightly beyond it, and were closed and paneled underneath, very much in the manner of chests. The newer style, however, gradually eliminated the built-in and paneled window seat and left the window recess open all of the way down to the floor.

Here, plainly, was an opportunity for placing a suitable piece of movable furniture; in fact, the opportunity was almost a direct suggestion, for the space had previously been used for a seat, so why not continue the purpose but make the seat in some new form more in accordance with the genius of current fashion? The challenge was promptly taken up. The English furniture makers of the day were keenly alert to contrive all manner of specialised accessories that might add to the distinction of the rooms they were employed to equip. The movable window seat, designed to correspond with the rest of the furniture, was their answer to the opportunity offered them by the architects.

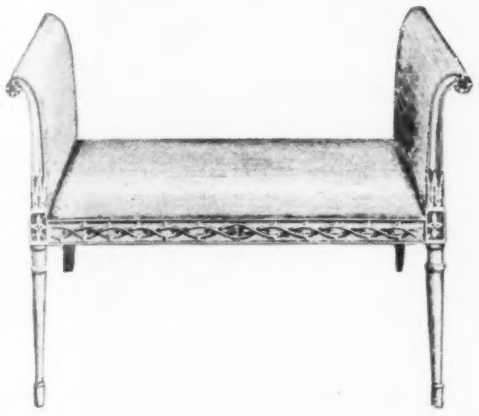
It is quite proper to speak of the 18th and early 19th Century window seats as specialised furniture. In the majority of cases, they were designed and made especially for the very places they were destined to occupy. They were customarily made as



In Hepplewhite's book of furniture designs is found this scheme for the end of a drawing room, with alternating window seats and pier tables



The late 18th Century produced this Adam window seat. It is carved, painted and gilded and the arms are boldly scrolled. The Hayden Co.



Hepplewhite rang many changes in designs for window seats. Four are shown here. The example above shows a delicate carving of the frame and a pleasant roll to the arms

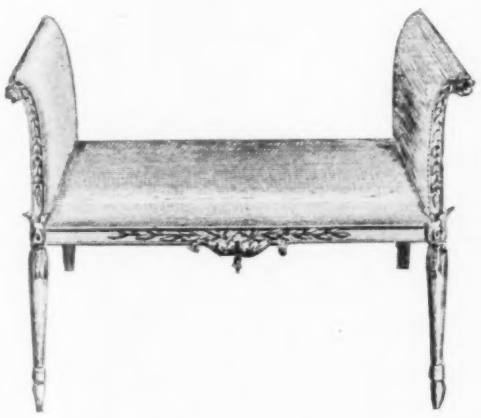
a set corresponding to the number of windows in the room where they were to be used. Their length was governed by the width of the windows under which they stood. Their arms, when they had arms, as many of the best examples did, were often adjusted to follow the converging lines of the splayed window reveal. Furthermore, they were usually fashioned to agree with the manner of the rest of the furniture which was to be used in the room.

Coming into the realm of furniture, as they did, towards the end of the reign of George II, the early examples of window seats were generally made of mahogany and designed in the manner of that period over which Chippendale ruled as the arbiter of good taste. Legs, seat-rails and arms, when arms occurred, displayed the various characteristics of contour and carved decoration peculiar to that particular era.

However much window seats varied in aspect during the ensuing years, the underlying principle of architecture experienced little change. A window seat was, in substance, a long stool with four or more legs. In some instances, the window seat had a low back, as well as arms, but the backless variety was much the more usual. The ends were either straight or else shaped—ordinarily canted—to coincide with the splay of the window reveal. One of the examples illustrated exhibits arms of rather unique shape, and the whole piece is instinct

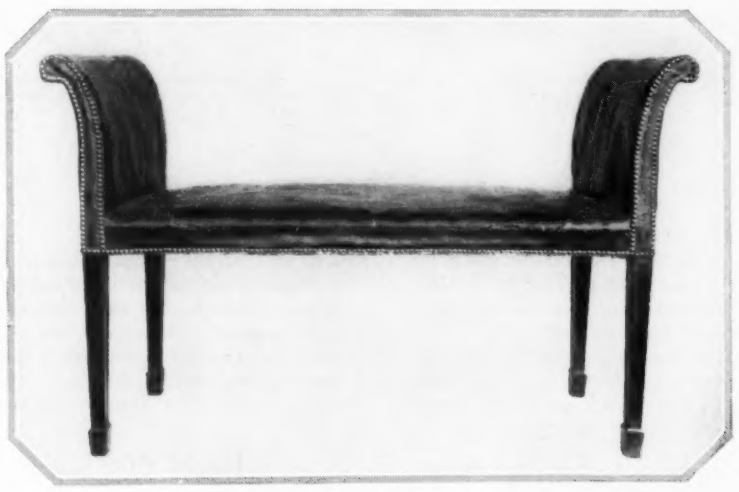
(*Continued on page* 134)

Once in a while Hepplewhite waxed Baroque in his furniture designs and he applied this florid style even to window seats. Fortunately not all his published designs were executed



Almost invariably the upholstery is carried over the arms in English examples of window seats. This is not always true of French designs or of some types produced in Germany

Originally these pieces of furniture, of which Hepplewhite designed so many, were called window stools, but since stools rarely have arms, they came to be known as window seats



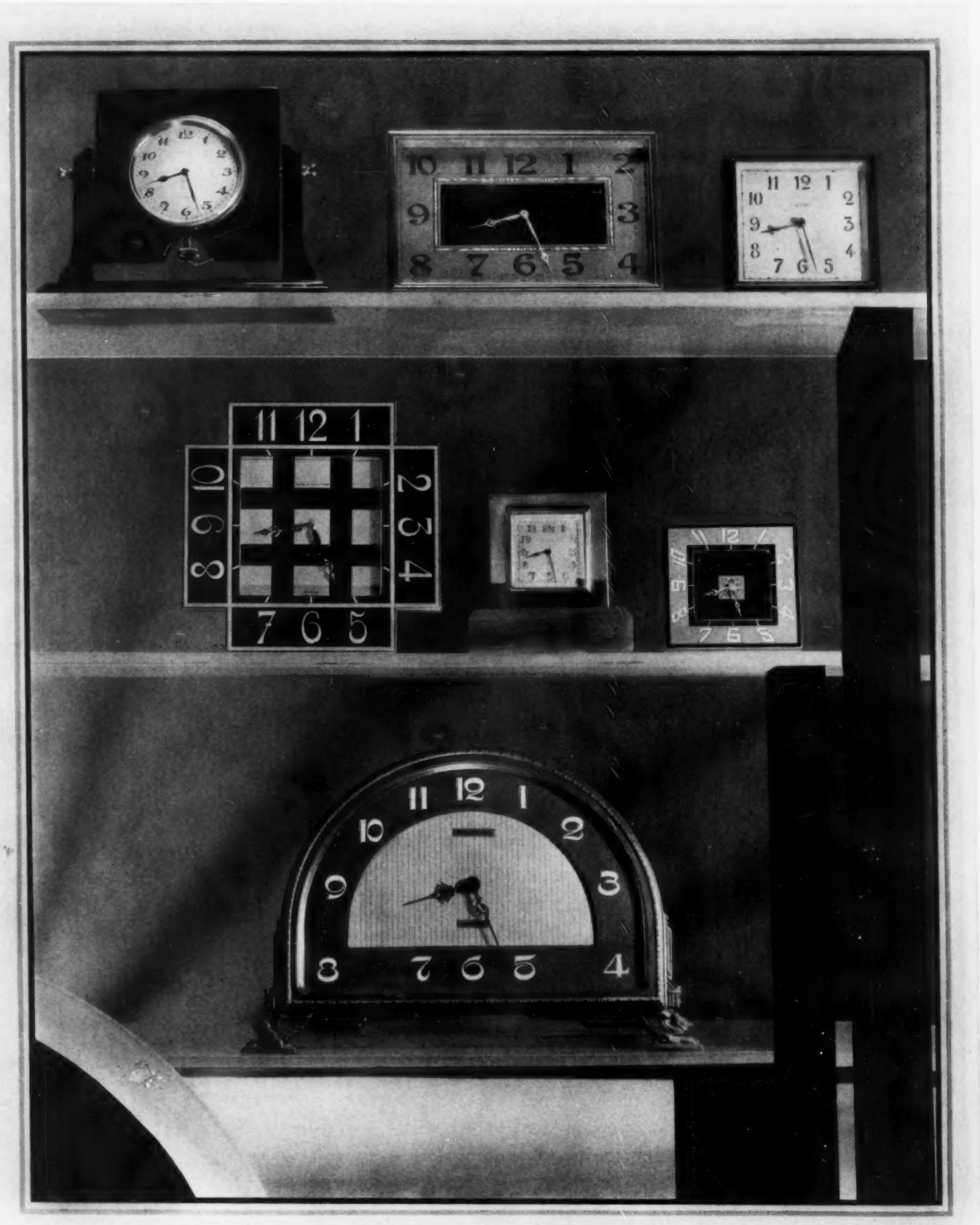
A mahogany frame with tapered legs and spade feet is the main characteristic of this 18th Century English seat. Covered with black haircloth. From the Victoria and Albert Museum

Anton Bruehl

At the top of the page is a charming clock for an 18th Century room in a green lacquer case decorated with Chinoiserie motifs in red and gold. It measures 9 inches high. Altman. The mantel clock below is a modern design with silver dial and black and silver case. From Lord & Taylor

The modern clock at the left, above, is effective because of its simple lines and striking color contrast. Black face with silver figures, hands and frame. 9 inches square. Altman. The mantel clock in a well-designed early American case is electrically wound. Courtesy of Erskine Danforth

MODERN CLOCKS IN PERIOD STYLES



Anton Bruehl

The smart simplicity of the clocks at the top recommends them to many types of rooms. (Left) Black enamel case, 4 inches square. Macy. (Center) Rectangular shape with gilt dial and frame, silver numerals. Macy. (Right) Green enamel face, gilt figures and black frame. Stern (Center) Brilliant blue enamel dial with black and gilt bars and black border with blue figures. Black Starr & Frost. (Center) Silvered metal on green onyx. Ross Pennell. (Right) Black center, jade border, blue numerals. Black Starr & Frost. (Below) Blue figures on gilt. Altman

COLOR COMES TO CLOCK CASES

Mattie Edwards Hewitt

From the playhouse entrance a long vista opens between two large Spruces. Along its center runs a straight, narrow pool dotted with Waterlilies and margined by flagstones. These photographs are of the estate of Gifford Pinchot, Milford, Penn.

The garden below the swimming pool, with its central feature of Waterlilies, leads to the playhouse. On either side lies a hardy border dominated by Iris in the late spring and backed by an evergreen hedge. A view looking toward the playhouse is shown above

IN THE GARDEN OF A NATURE LOVER

Along the walks and at the base of the high walls which surround it, the combined fruit and vegetable garden has colorful perennial flower borders. Here is found the free yet sufficiently ordered informality which such a place should always reflect

Between tall Rhododendrons in full flower one passes through an iron gate and rough stone arch into the walled garden. On the far side an Arborvitae walk leads to the house. Here, as elsewhere through the grounds, the plant growth is luxuriant

ON THE ESTATE OF GIFFORD PINCHOT

The pleached alley must have length to be fully effective. It calls for level land and a straight line, with some definite feature at its far end toward which the eye can naturally travel. This one is of Hornbeam

PLEACHED ALLEYS AND THEIR PLANTING

A Landscape Feature for Spacious Grounds Which Brings the Spirit Of Manorial Days to Gardens of the Present

ERNEST H. WILSON, V.M.H.
Keeper of the Arnold Arboretum

PLEACHED alleys revive memories of Elizabethan days when the Virgin Queen ruled and her sailors scoured the seas in quest of treasures, settled new lands and at odd moments returned to their ancestral homes, a time when Haddon Hall was in its heyday and Dorothy Vernon led the Duke, her father, a merry dance. They revive memories of lavender and old lace, of knights with their squires jousting before their ladies, days when no one questioned woman's place being home while her knightly master roamed about the world seeking to do her honor.

Within the castle grounds the verdant alley provided cool, fragrant walks in summer for milady and in winter she could take her constitutional protected from the wind's biting blast. This tunnelway through verdure, the pleached alley, gave peace and quietude to the scene. The monk could stroll and say his rosary or study his breviary; the mistress with her attendants could walk rapt in thoughts of her knight in distant lands, and the daughters with their squires could, then as now, speak sweet nothings, for lovers in those days were not different from lovers of today, and where better could they plight their troth than 'neath a sanctuary of interlacing branches, this living web of verdure?

In the Elizabethan era youth was up and doing; America was young and virile men and women pushed way across the ocean to found homes in the newly discovered land. As the returned knight and his lady, arm in arm, strolled down the pleached alley, building, perhaps, castles in the air, never a castle did they build so vast as the outcome of their labors in planting new colonies in the New World across the seas. Little did either Smith or Raleigh dream of the great development which only a few centuries would bring to the land in which they gave so much effort to found.

The pleached alley is rare in this country, much too rare, perhaps because the country is young. In the old manors of England it is still a feature, and one cannot walk beneath its shade without reviving memories of the days when love and war ranked ahead of commerce and diplomacy.

Someone has said that gardens are too much affected by the fashions of the day, a saying in which there is much truth, yet I do not think this is any serious disadvantage, although some rather ugly fashions are preserved. However, on the whole the contrary is true and the gardens of the world faithfully depict the culture of the era in which they were created. Some of these features of bygone days are of museum value to the age we live in. Others could be revived to the advantage of the garden art of today, and among them the

(*Continued on page* 162)

THE MAKING of a PLEACHED BOWER

These photographs, taken on the E. W. Bassick place at Bridgeport, Conn., show successive steps in the development of an evergreen garden bower. At the bottom of the page the feature is shown in its completed setting

Pine trees were used in making this pleached bower. By continued pruning and shearing they were shaped and thickened until they formed a dense mass with four arched entrances. Marian C. Coffin, landscape architect

Harry Healy

John Kabel

THE CURRENT REVIVAL OF THE PICTURESQUE FENCING STYLES OF OUR FOREBEARS

LOOKING backward has become a pleasant diversion of Americans. We are rediscovering our ancestors and modernizing their ways of living for our own enjoyment. This revival of the past has brought about the current popularity of Early American furnishings, both of the primitive provincial kinds and the more refined, expensive and beautiful Georgian types. It has brought about the collecting and reproducing of all manner of Early American accessories. And now it has even extended to the manner of fencing.

The hurdle fence, the wattle, the split-hickory wall, the snake fence of the frontiers, the habitant style of this section and that are all being reproduced for use on the suburban and country place. One can now order a snake fence such as that shown above, without having to find a rail-splitter.

This growing popularity of the rustic fence, however, must never overshadow either those superb architectural fence designs with which Georgian houses were surrounded, or the modern utilitarian wire and iron fence whose frank usefulness and assured protective capacities may be softened by the generous use of vines that soon transform them into walls of living green.

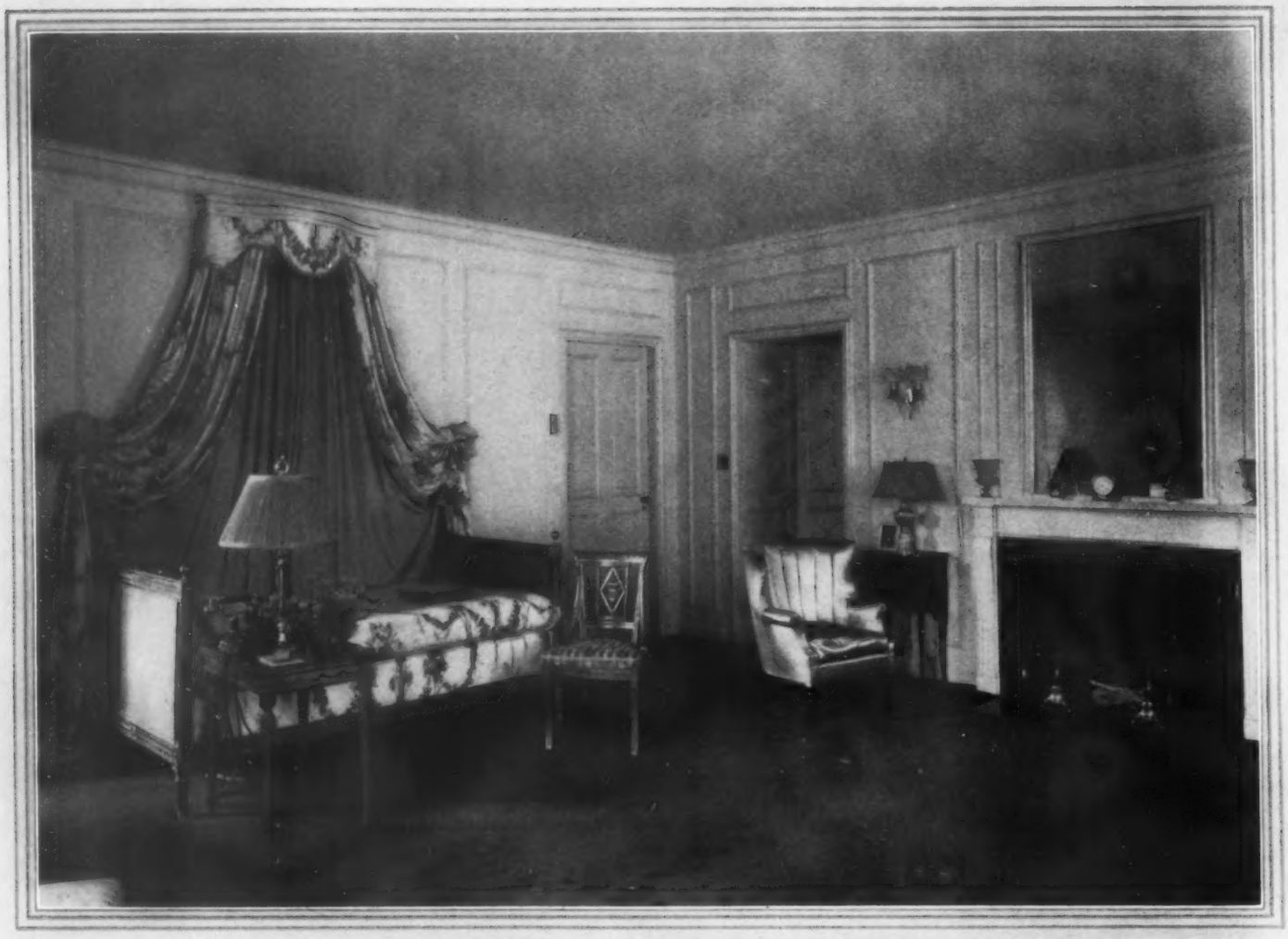
The choice of fencing, whether it be architectural, rustic or purely utilitarian, will depend entirely upon the purposes for which it is to be used and the place it is to be given. As in everything else, the sense of fitness must be exercised. That is the main element of good taste in fencing.

Tebbs & Knell

IN THE FRENCH MANNER

The residence of C. K. King, at Mansfield, Ohio, is a modern interpretation of the 18th Century French country house—a formal type set down upon a site enhanced by tall trees. The architect was Clarence Mack

Befitting the dignity of this type of architecture, the immediate approach to the house is through a walled court giving ample space for motors. Landscape architects were William Pitkin, Jr., and Seward H. Mott



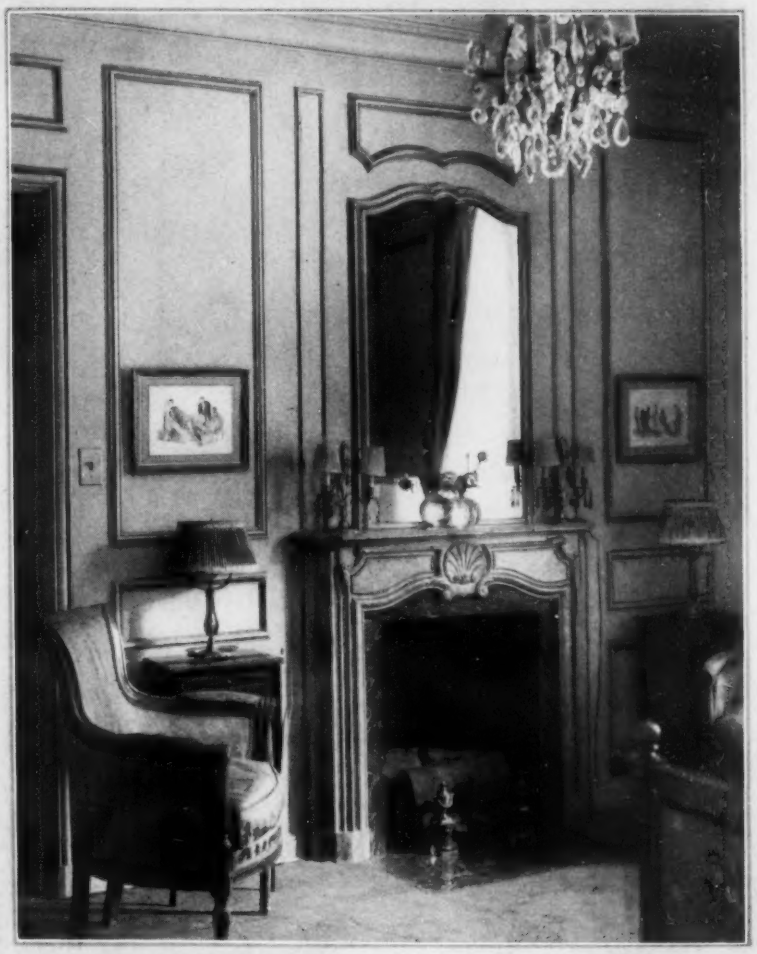
Having penetrated the walls, the French atmosphere of the architecture is reflected in the furnishings. The plans for this house, showing the arrangement and extent of the rooms, are found on page 154

Bath-dressing rooms of generous size, so much in favor today, are included in each suite. Tubs are set in wall alcoves, lavatories are of bright crystal and marble and the floors are tiled

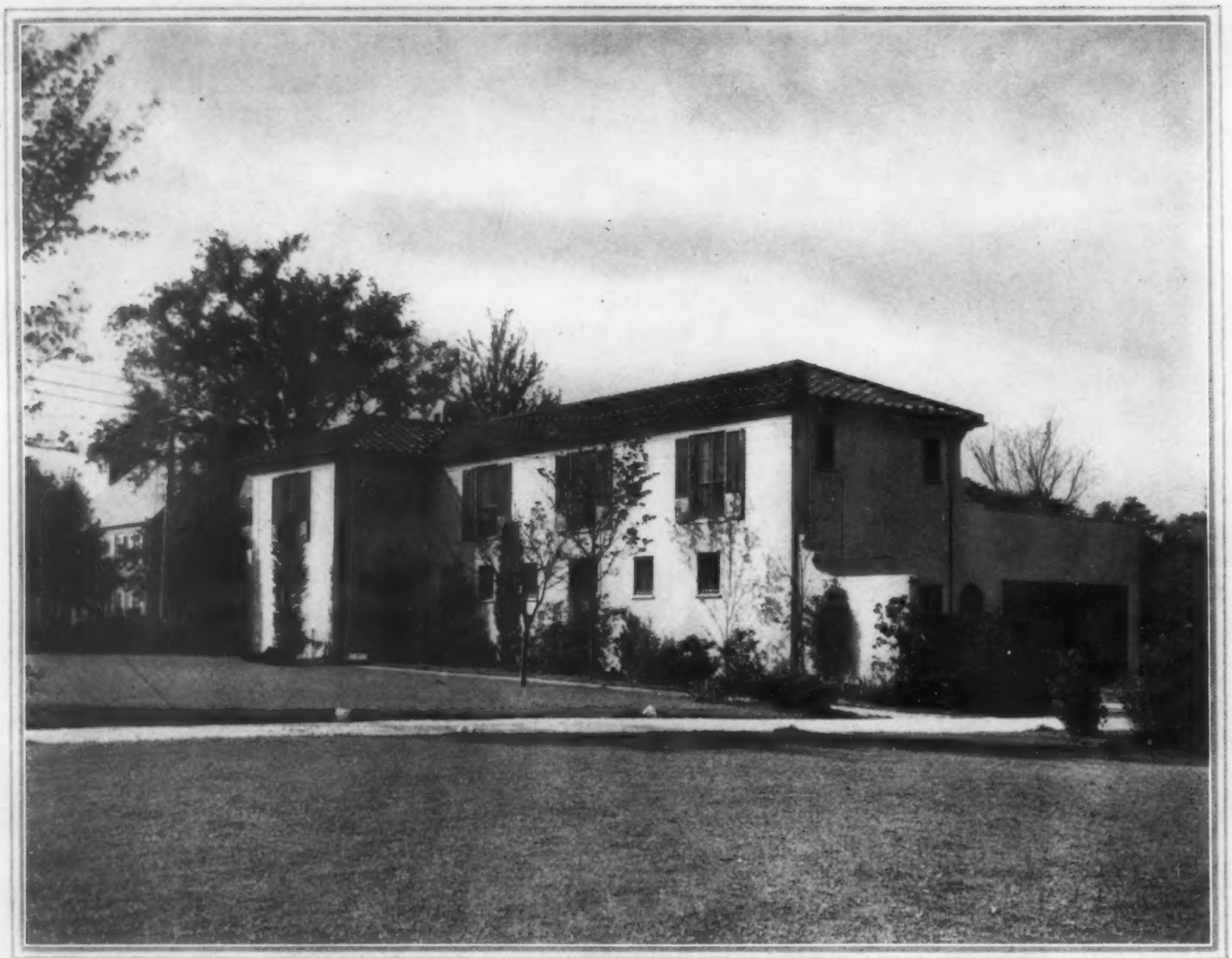
A MANOIR IN OHIO

(Right) At the end of the long gallery is a wide corridor, separating the living and dining rooms, and giving access to the garden. This is the flower room. Ample closets and the necessary equipment make such a room a very useful adjunct to a residence of this size

From the dining room, paneled doors open on the gallery or long hall pictured above. At the farther end of the hall is the smaller drawing room with the library located in front of it. Midway in this hall are the stairs, which occupy a broad section of the front part of the house



Both the architectural background and the furnishings of the rooms in this house at Mansfield, Ohio, are remarkable for their fidelity to French detail of the period. This boudoir, for example, might easily be at Versailles or Fontainebleau, so carefully is it created

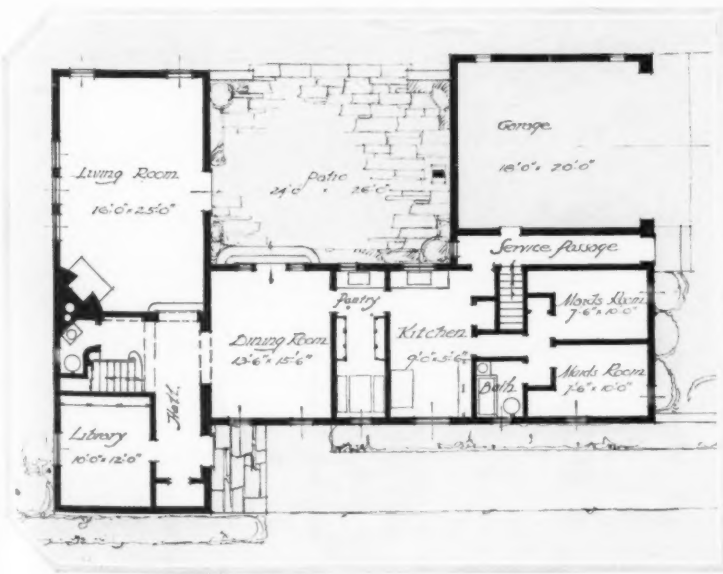


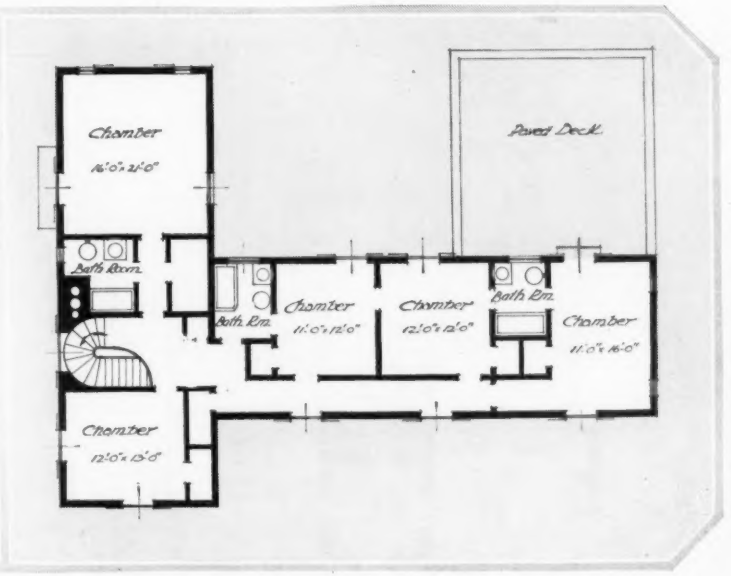
The colorful domestic architecture of Italy has been skilfully drawn upon for the design of Frederick Dolan's residence at Scarsdale, N. Y. Walls of smooth-textured pink stucco are given accent by brownish red roofing tiles and window shutters. Eugene J. Lang was the architect

Decorative detail about the doorways was modeled directly on the walls. The slightly baroque character of the ornament contrasts pleasantly with the rather severe structural lines of the house. At the left is shown the principal entrance, leading into a hall extending from library to living room

As with Spain, Italy features the patio or "cortile" as it is there known. This one is left open on its garden face and has an attractive fountain niche set against the garage wall

Directness of plan characterizes the Dolan house. All service rooms, including the servants' chambers, are on the first floor. Five bedrooms and three baths are on the second floor





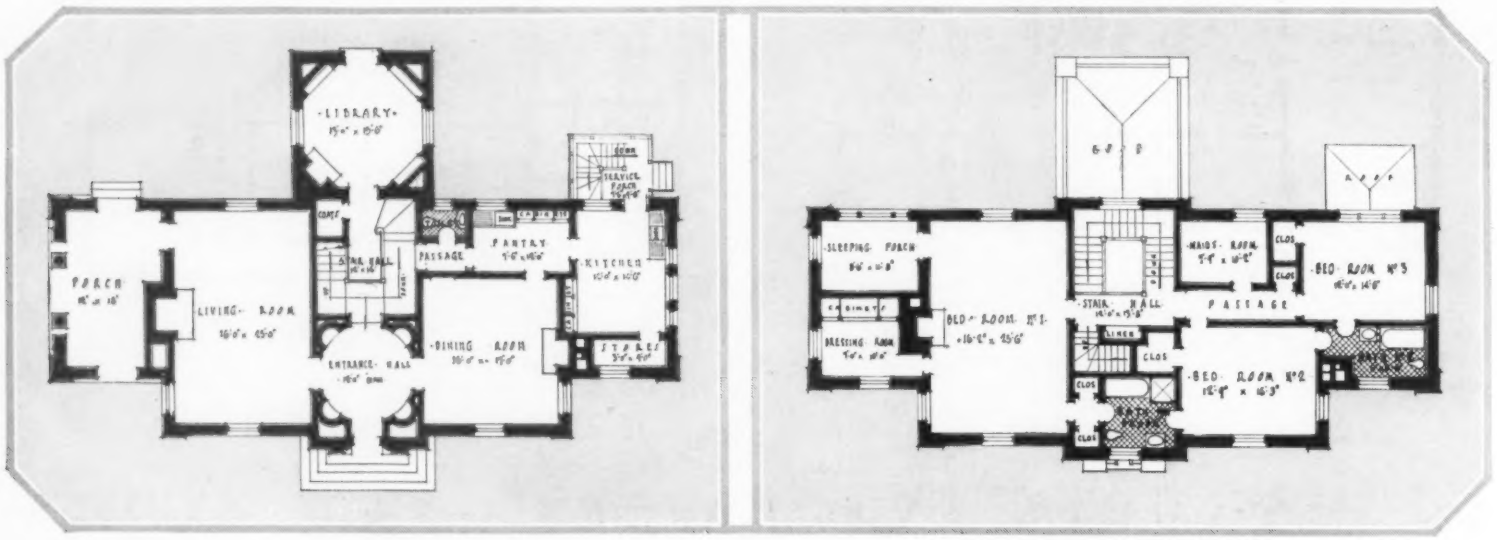
AN ITALIAN VILLA IN NEW YORK

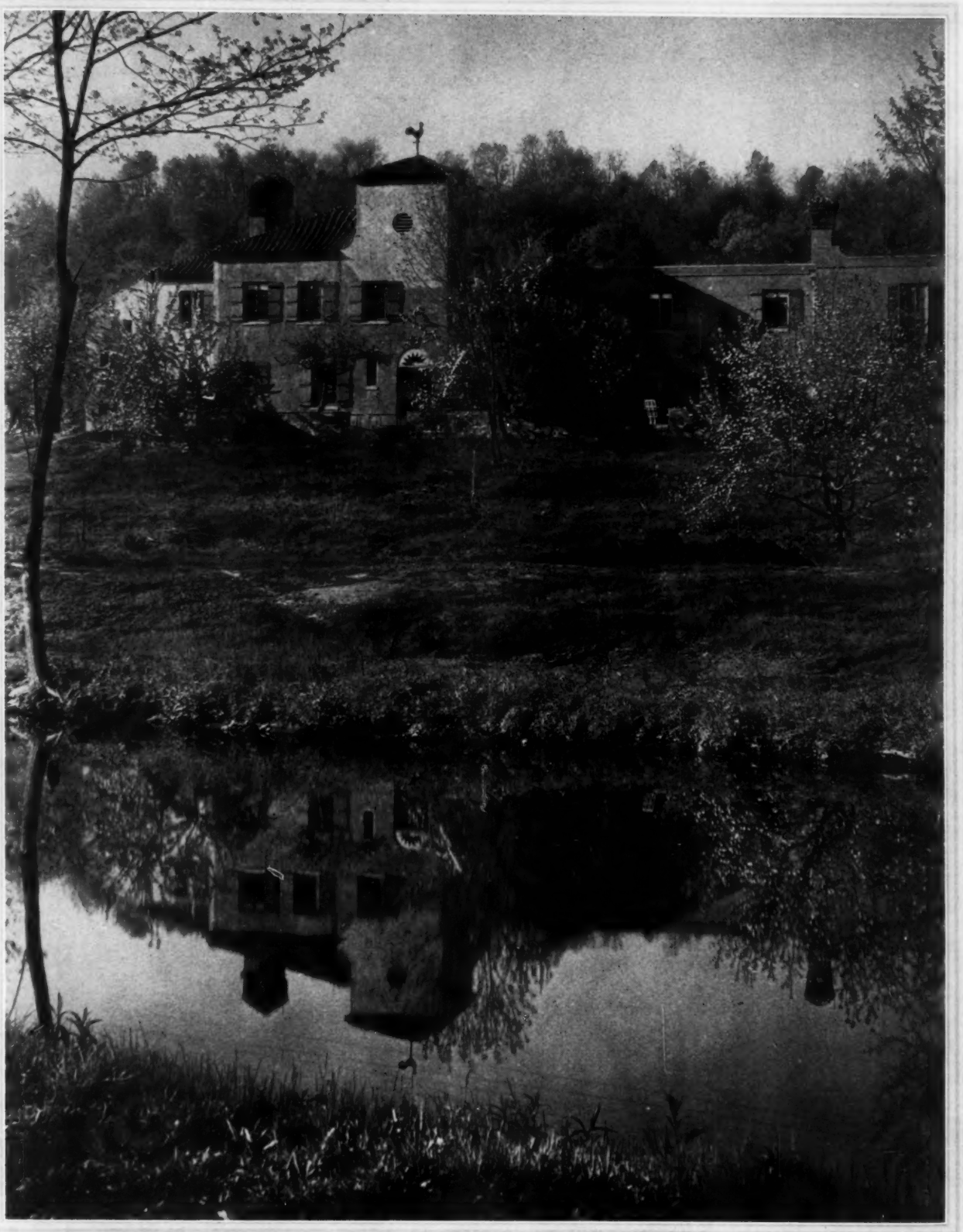
Tebbs & Knell

IN THE FAVORITE STYLE OF THE SOUTH

That the traditional fine formality of residences below the historic "line" is held to by the present generation of home-builders, we have as witness this Georgian type house at Atlanta, Ga. The home of Harry Tompkins; Hentz, Adler & Schutze, architects

A circular entrance hall is flanked by dining and living rooms which, in turn, give upon kitchen and porch, respectively. Behind a central doorway in the hall a stair leads up to the second floor and down toward the octagonal library at the rear



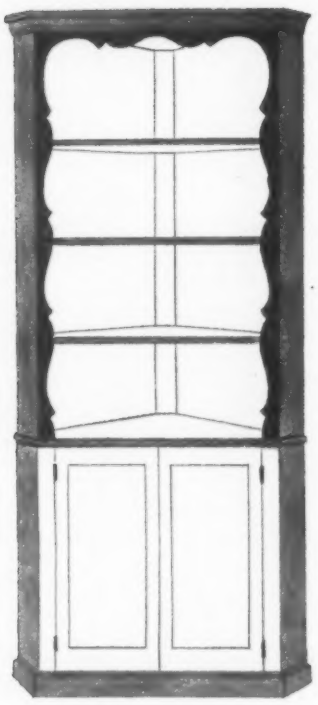


S. H. Gottscho

THE HOUSE BY THE CANAL

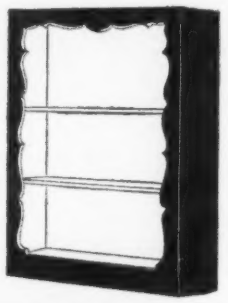
Some of yesterday's architecture and some from foreign lands are found in this country home of Frederick L. Miller, at Center Bridge, Pa., set against a background of woods, in a meadow through which flow the quiet waters of an old canal. William Lawrence Bottomley, architect

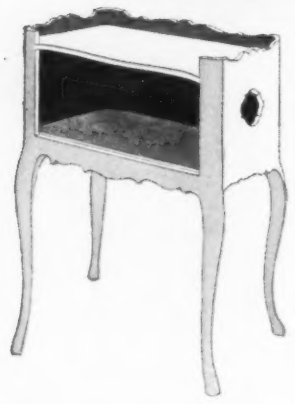
COLORS FOR PAINTED FURNITURE



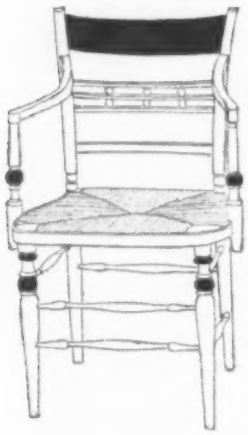
These period reproductions are available unpainted. This cupboard might be robin's egg blue with inside in lacquer red. Campbell

This table should be solid color with contrasting stripes on the legs and edge. Tan and brown or Chinese blue and green. Pembroke



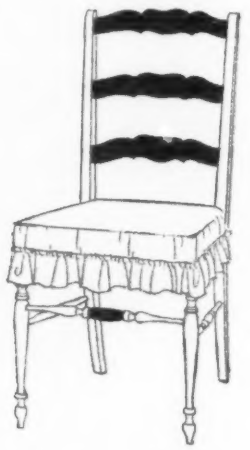


In a room with walnut furniture, these pieces might be painted yellow picked out in dull gold. Table from Campbell; shelves, Artcraft



This type of chair painted old white with touches of gold or French blue is excellent with mahogany. From the Campbell Shops

(Above) An unpainted dressing table to be draped. The skirt is attached to the wings which swing back to reveal drawers. Campbell

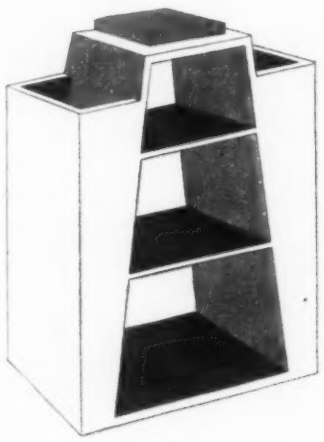


Primrose yellow with red lines or mauve and blue are gay combinations for cottage chairs. The seat is harmonizing chintz. Campbell

(Left) Dark apple green with stripes in old blue is excellent for bedroom furniture. Flower motifs may decorate the front. Leavens

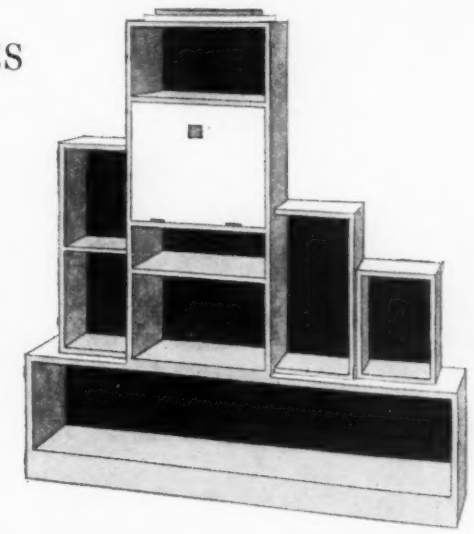
(Right) With green walls, this desk is effective painted parchment color decorated with scrolls and flowers in deep pinks and reds. Campbell

UNPAINTED STYLES OF TODAY



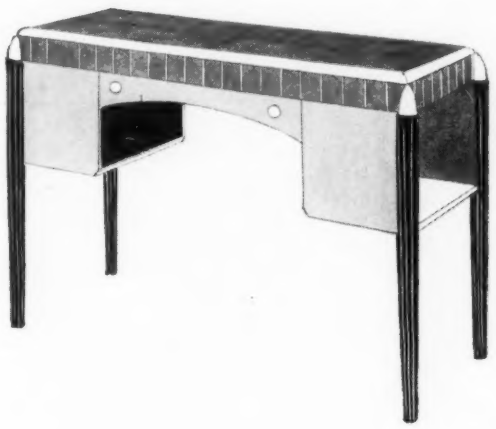
Sharp contrasts often feature modern painted furniture. (Above) An Umbrella stand in lemon yellow, black and silver. McCreery

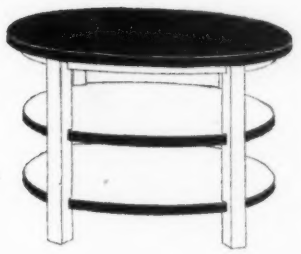
The graceful table above would be effective in gray lacquer with black supports and black decorations on the surface. Hearthstone



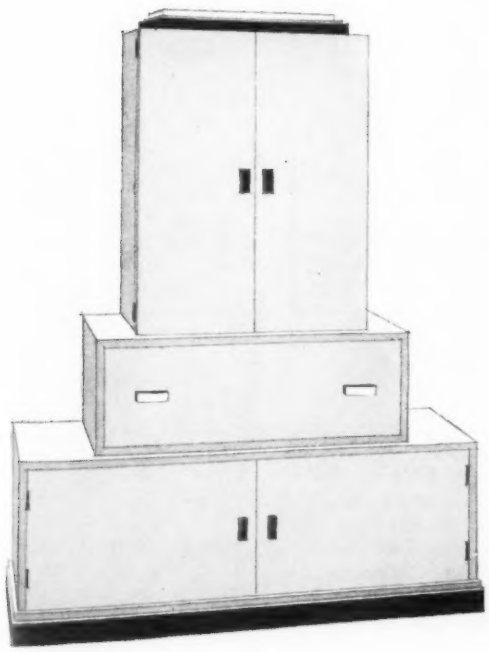
Bookcase composed of five separate units. This could be orange with yellow lining and silver trim, or henna, blue and silver. Modernage

(Above) A useful end table designed in the contemporary style. Navy blue with cream inside, or jade with silver trim. Hearthstone





(Above) This coffee table brings interesting color to a room when painted coral with silver edges, or lavender and yellow. McCreery



(Above) A smart modern table desk with fluted legs and openings at the ends for books. Walnut brown with silver lines. Hearthstone

Chartreuse green with moldings picked out in silver leaf is a distinguished combination for the chest shown at the left. Modernage

(Right) A practical combination for a modern chest of this variety is café au lait color with all lines and knobs in brown. Campbell

The GARDENER'S CALENDAR *for* FEBRUARY

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

IN the maintenance of health in the indoor winter garden the question of watering can hardly be given too much attention, for it involves the actual life of the plants. It is no more fair to expect potted flowers to keep well when they are alternately drowned and parched than it would be to think that human beings would be happy under like conditions. Habitual over-watering means soggy, sour soil and rotting roots; insufficient moisture means that the plant's circulatory system cannot function. A middle condition between these two extremes is necessary, and it must be constantly maintained by regular attention.

This sort of thing is especially important in midwinter, of course, but it does not require much time. It need not interfere with that other timely activity—the complete checking over of the supplies for the coming outdoor season and the sending out of those replenishing orders which the inventory may suggest. It is never too early to lay in a fresh stock of bone meal, insecticides and fungicides, general vegetable garden fertilizer, labels and stakes, twine and any other materials which may be useful.

And speaking of orders, don't forget the new shrubs and trees. Very early spring is a good planting season for much of this material, especially the evergreens. But in order to be sure of having them on hand when the right time comes, better let the nurseryman know your needs now before his spring rush of work begins.

Nor is it too soon to gather the old seed flats, spray them with formaldehyde after a thorough cleaning, and stack them up ready for use next month. Nothing is more exasperating than a broken, wobbly flat, so make it a point to build new ones to replace any which are in such condition.

SECOND WEEK

ALL successful gardening involves a greater or less degree of forward looking, of specific performance far in advance of the fruition of one's plans. This is especially true of matters concerned with the soil, such as the application of manure for the sake of its chemical enrichment and for the physical benefit to the soil which will follow when the more solid part of the stuff is forked in. There are several reasons for spreading manure now, among them the ease with which it can be hauled while the ground is frozen hard, the absence of other outdoor work, and the leaching process which, between now and growing time, will make available much of the plant food which the material contains.

Besides manure spreading, the outside activities should include the completion of whatever dormant season spraying has not already been done. The scale insects which often attack fruit trees and some deciduous shrubs can be controlled only by one of the strong spraying liquids such as lime sulphur—stuff which may well injure the infested stock unless it is applied before the first spring growth commences.

And February is the last call for Grape pruning. Such vines had better be put through the necessary operation by the middle of the month, because an early season may start the sap on its upward course before long and thereby subject the plants to the danger of "bleeding" if pruning had just been done.

Yes, spring really is not far off, despite immediate conditions of cold and inclement weather. If you want proof, cut a few Forsythia branches, put them in water in a sunny window indoors, and see how soon their buds swell and burst out in airy, bell-like blossoms of purest yellow.

THIRD WEEK

NESTING boxes for birds have become almost a standard part of the equipment on even small suburban grounds. Quite properly, too, for if rightly made and well placed it is surprising how often they will be tenanted each spring and summer by representatives of the desirable native species, especially wrens and bluebirds.

Late February is a good time to put up some of these boxes—a better time than a few weeks hence. The birds that are prospective occupants arrive early from the South and start looking around for home sites. They prefer boxes that have been up long enough to have lost their raw, new look.

As for those species which have spent the winter and dined regularly at the outdoor feeding stations which you provided for them, they are likely to need free meals now more than in any previous month. Their natural supplies of food are running very low at this season, even though the weather may be less severe. Better continue supplementing them until the advent of real spring.

The end of this week should see preparations under way for getting the hotbed started, unless you are one of those fortunate souls who possess greenhouses for their early sowing and growing. It will take a couple of weeks for the temperature in the soil of the bed to rise and then subside to the point most desirable for germination and growth. By the time this interval has elapsed the first sowing should be made.

And before any seed sowing comes due, make sure that you have plenty of good compost, loam and sand to fill the flats. These ingredients should be brought in under cover where they can dry out before next month.

FOURTH WEEK

IF there is any puttying, glazing or other repair work needed on the coldframe sashes, this is about the last call to put it through, for very soon the sash will be called on to go into action. If the wood of the framework is dried and "open" through past neglect, try brushing it with linseed oil before the putty is applied. This will cause the latter to adhere better and longer, besides preserving the wood. Just for the latter purpose, of course, nothing equals good lead-and-oil paint applied in successive moderate coats until the covering is complete and impervious.

That small cousin of the coldframe, the portable plant forcer, is well worth having for Melons, Squash, Cucumbers and other hill crops which need both warmth and early sowing. One of these small glass-topped frames, when placed over each hill a few days before planting and kept there until the seedlings are well above ground, will work a marked improvement in the strength of the plants and their date of maturity.

In fact, there are several ways in which early crops can be hastened and safeguarded at the same time. The erection of a board fence or other windbreak to check the force of the early spring gales will result in a noticeable benefit to the plants growing in its lee; even an ordinary hedge is not without its effect in this way. Whatever is used should, of course, extend at right angles to the direction of the prevailing cold winds.

All of these protectors have one purpose in common, though their methods of attaining it may vary. They raise the temperature of the soil and the air immediately above it by retaining more of the sun's heat than is caught and held by open, unsheltered ground.

OLD DOC LEMMON SAYS—"Lookin' back over more'n seventy year amongst 'em, there ain't no doubt in my mind thet of all the farm critters, big an' leetle, chickens are the dumbest. Hosses hev a-plenty brains, an' pigs ain't no fools, an' cows an' pigeons an' geese an' ducks an' turkeys they all hev a touch o' whut ye might call brains. But chickens—gee whiskers, they ain't never even heard o' common-sense! They'll roost out in a tree on a winter night an' friz their combs 'stead o' goin' into the coop; they'll flop off'n a cleared path into the deep snow an' stand there like dern fools till ye go an' pull 'em out; they'll set on chiny eggs for a month an' never know the diff'rence. Just about one in a hundred of 'em does any thinkin' at all, an' then it's likely to be a-plenty.

"I mind an old blue hen we hed oncet—her name was Queen 'Lizabeth, 'count of her never layin' an egg as fur as anybuddy knowed of. Seemed like she was more rooster than hen, the way she didn't hev no idees o' stayin' to home an' raisin' a fambly.

"But Queen 'Lizabeth did hev sense. The wire fence never was made thet could keep her in a yard if she wanted to git out. She'd hop into a tomato vine an' eat the best fruit clean as a whistle, an' many's the time I've seed her tip the lid off'n a bar'l o' cracked corn so's to git at the grain. Even the way she'd cock one eye up at ye an' talk back kind o' sassy-like showed thet she hed a mind of her own.

"I s'pose if ye could git together a few hens like Queen 'Lizabeth an' make 'em breed ye might work up a strain o' chickens with brains into 'em. But how could ye do thet when they'd never even lay an egg, let alone git broody?"

LOOK FOR THE RED-AND-WHITE LABEL

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Let Campbell's famous French chefs blend this wholesome soup for you. They use only the finest snow-white celery, and enrich the soup also with nourishing butter. Of course the seasoning is deft—revealing the born soup-maker. A soup for the proudest table!

12 cents a can

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

"That's how I made my reputation as a housekeeper—"

"SALLY, my dear, how do you manage to keep the place and yourself both looking so adorable! You're the most wonderful housekeeper!"

"Give all the credit to VERNAX!" laughed the dainty hostess, looking as though she never touched finger to housework.

"*Is it a beauty cream?*" asked her friend suspiciously.

"*In a way—but for furniture!* It's the best thing the wood could possibly have—works right down into the grain and feeds it."

"But then don't you have to rub and rub to polish the wood?"

"No—that's the best of it. Just go over it once with another cloth—and instantly it brings out that gorgeous lustre—

"And I'll tell you a secret. I forgot to VERNAX* that center table earlier today—and I did it half an hour ago, after I was all dressed. You see, VERNAX doesn't leave that varnishy smell on your hands any more than it leaves that varnishy look on the wood."

"What are you girls gossiping about now?" asked her husband coming up.

"A new beauty treatment," answered the guest, "One I'm planning to give my furniture—tomorrow!"

You, too, can prove the value of VERNAX—and for only 10¢. Send the coupon today for the liberal trial bottle—enough to VERNAX* your favorite piece of furniture.

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Enclosed is 10c. Send me trial bottle of VERNAX and booklet, "The Care and Restoration of Furniture and Woods," by Arthur S. Vernay.

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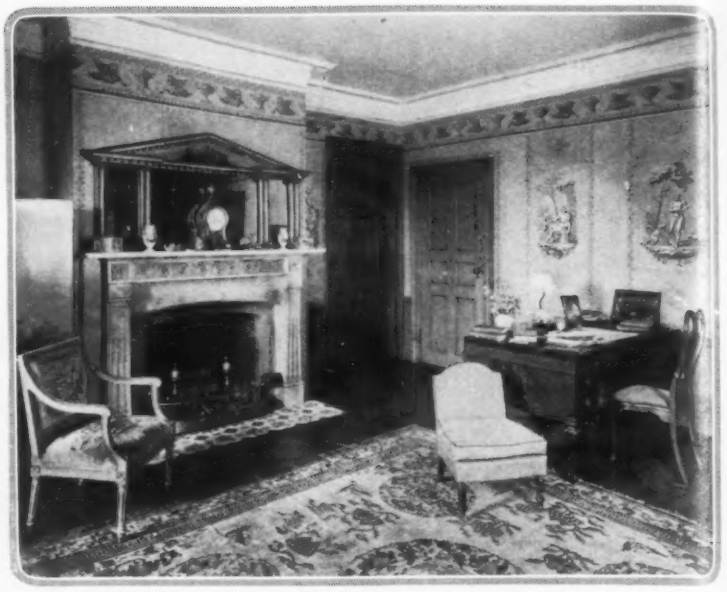


An old wall paper with a fawn ground and figures in peacock blue is the feature of this living room in the Pennsylvania home of Gifford Pinchot

THE DECORATOR'S SCRAP BOOK

A room in the New York apartment of Edward R. Tinker showing a fine assemblage of French furniture. Diane Tate and Marian Hall, decorators

Green walls in this bedroom make an effective background for red toile curtains, plum figured chintz and a neutral carpet. Thedlow, decorators

Stokowski

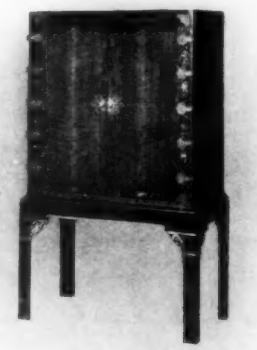
and the Philadelphia Orchestra are playing the "Nutcracker Suite"

The world's great artists are Victor artists— **PHILADELPHIA SYMPHONY, BOSTON SYMPHONY, CHICAGO SYMPHONY, HOLLYWOOD BOWL ORCHESTRA, NEW YORK PHILHARMONIC ORCHESTRA . . . .**

ORCHESTRA night at the Philadelphia Academy of Music. Motor-cars in an unbroken line. An audience radiant in jewels and furs. On the stage, the orchestra, waiting. . . . A burst of applause. Stokowski!

The conductor raises his baton, galvanizing a hundred musicians into one superb unit. An expectant silence, broken by the strings as they announce the first movement of Tschaikowsky's familiar, always-welcome *Nutcracker Suite*. . . . One hundred musicians on their feet, acknowledging the tumultuous applause.

Wherever you live, you may hear this and other great symphony orchestras, in your own living-room . . . through the Orthophonic Victrola. Precisely as you would hear them in concert. Whenever you say, and with all the encores you wish. The new Victrolas are more desirable than ever. . . . Victor Talking Machine Company, Camden, N. J.



Model Nine-fifty-six. Victor Automatic Electrola Radiola—$1750, list, with Radiotrons.

The New Orthophonic

Victrola

"HIS MASTER'S VOICE"

Irresistible Beauty
that has lived and endured

Bookcase
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Woodseat
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Gate Leg
Tilt Table
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It was in the long winter evenings of the early 18th century that hardened hands, familiar alike with broadaxe, plough and musket, fashioned the first Early American furniture. Rigorous times demanded comfort with strength and simplicity. But in these settler-craftsmen was the soul of the artist. They created a distinct style, they implanted a quaint, irresistible beauty that lived and endured.

These original masterpieces have long since found their way to valued collections. Many to the museum of the Stickley Shops at Fayetteville. And here, patriarchal craftsmen are faithfully reproducing the originals in their natural woods and finishes that the artistry of our forefathers may grace our homes.

So today those who recognize quality, value authenticity and treasure beauty, choose Early American bearing the Stickley of Fayetteville name.

On display by the better dealers.

Write L. & J. G. Stickley, *Fayetteville, N. Y., for your copy of the attractive Stickley booklet "H"*

Tourists welcome at factory showrooms five miles east of Syracuse on main highway—Route 5.

Also displayed by Lake Placid Club, Adirondacks.

Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE

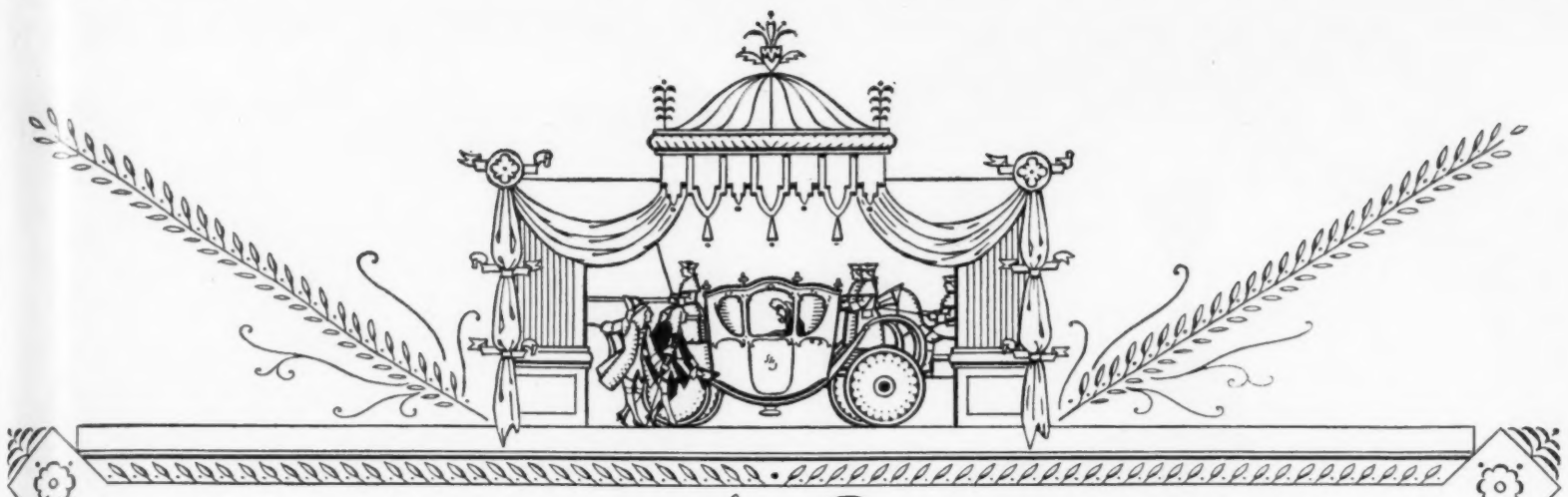
A room designed by Charles G. Moses as a setting for Colonial furniture. The paneling and floor came from an old house near Ipswich, Mass.

THE DECORATOR'S SCRAP BOOK

A closet at the entrance of a dining room is used to hold table decorations, the inside being lined with mirrors. Irene Sidley, decorator

G. W. Harting

Hooked rugs and red chintz with green and yellow flowers bring interesting color notes to this pine walled room. Bertha Schaefer, decorator



THE *New* FLEETWOODS

The Ultimate in Luxurious Coachcraft

Nowhere in all the world will you find expressed in motor cars the distinction, individuality and prestige so inseparably associated with the new Fleetwoods. ¶ These supreme examples of the coachcrafters' art are offered for that clientele which seeks in a motor car the precise interpretation of its own personal tastes and preference in body styles, color, trim, upholstery and appointments. ¶ That the exacting motor car buyer might counsel with professional coachwork designers just as he counsels with his architect and interior decorator in the construction and embellishment of his home—General Motors acquired not only the plant and properties of the Fleetwood Body Corporation but the highly specialized services of those Fleetwood master craftsmen who have devoted long years to fashioning coachwork of surpassing excellence.

The twenty-two exclusive and exquisite Fleetwood models can be had only on Cadillac-La Salle chassis. Many of these models are on display in Cadillac-La Salle showrooms of the larger cities throughout the country; the Cadillac-La Salle Salon, Palm Beach, Florida; and at our own Salon and Studios, 10 East 57th Street, New York City.

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Expressions of Perfect Taste in Outdoor Lighting

When tastefully chosen, there is no more distinguished introduction to a home than its exterior lighting. The perfect illumination for any type of home will be found among the many artistic designs of Lightolier outdoor equipment. Constructed of permanent weatherproof materials of exceptional durability, a Lightolier fixture will add a note of everlasting cheerfulness to the entrance of your home. You will enjoy inspecting the Lightolier fixtures displayed by leading fixture dealers throughout the country. Write for the new interesting brochure, "The Vogue in Decorative Lighting," sent upon request.

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LIGHTOLIER CO., 569 Broadway, N. Y. C.

Gentlemen: Please send me your new brochure "The Vogue in Decorative Lighting," recently published by your staff.

*Name*_____

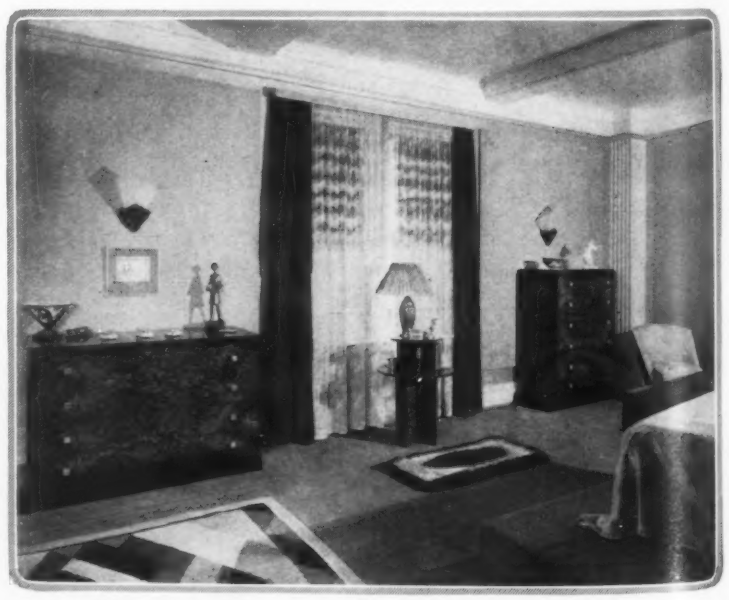
*Address*_____

*City & State*_____

MODERNISM FOR A MAN

Beige silk makes the panels of this modern room in the apartment of Sidney Rheinstein which was designed and executed by the Old World Shop of Gimbel Brothers

The airbrushed decorations on the silk paneled doors add a virile touch to this interesting room and provide adequate inspiration for a gymnastic turnout



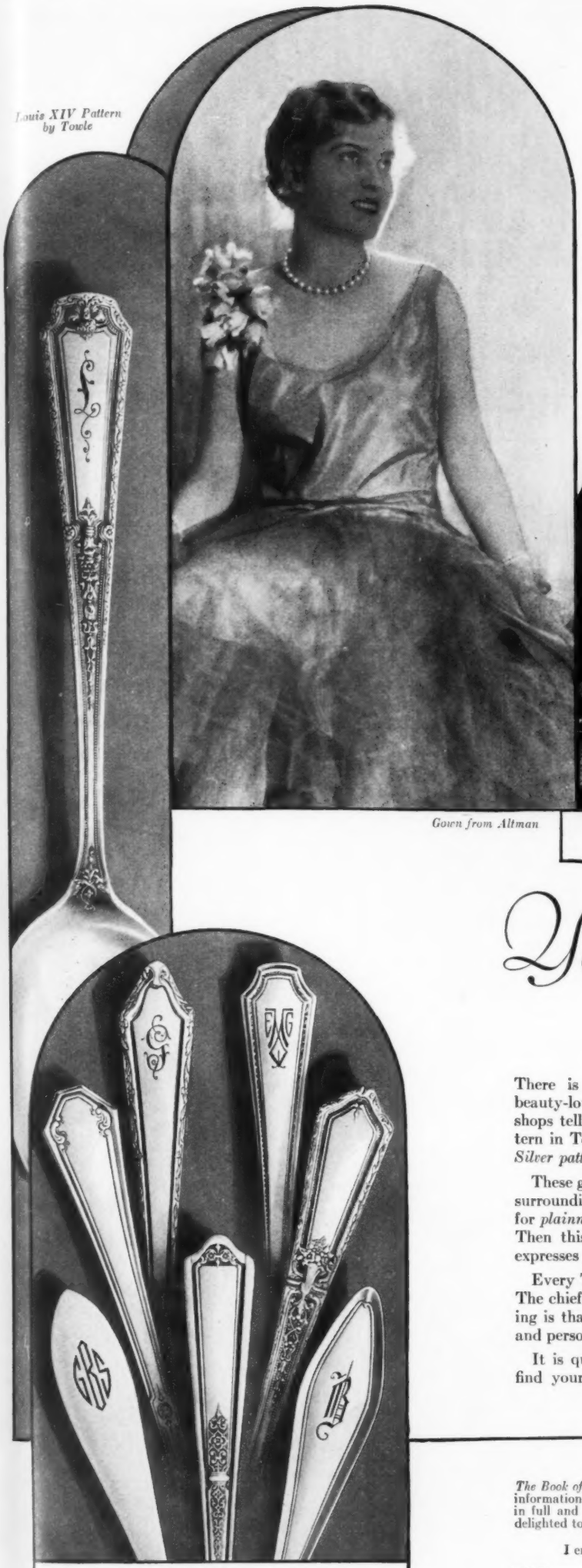
Rodier designed the curtain materials. The bric-a-brac on the various pieces of thuya wood furniture are signed examples by prominent European artists

Vivacious, graceful, feminine to her finger-tips is the bride who finds her personality expressed in the Louis XIV Pattern by Towle. Here delicate ornament, exquisitely feminine in its design, chooses precious Sterling as its medium for expressing the modern girl's love of adorned simplicity.

TOWLE

Sterling Silver Exclusively

Louis XIV Pattern by Towle



Gown from Altman

This distinguished Louis XIV tea and coffee set, made to match the flat silver, is one of the most admired of Towle silver services.

(*left to right, upper four*) Lady Mary, Virginia Carvel, Lady Constance, D'Orleans.
(*lower three*) La Fayette, Seville, Mary Chilton.

Your Sterling Pattern must express YOU

There is a certain group of modern, beauty-loving girls who, the finer jewelry shops tell us, prefer the Louis XIV Pattern in Towle Sterling to *any other Solid Silver pattern!*

These girls like simplicity in their home surroundings but their taste is too lively for *plainness.* Do you share their feeling? Then this Louis XIV pattern probably expresses you, too.

Every Towle pattern is like somebody! The chief distinction of all Towle designing is that it expresses the temperament and personality of individuals.

It is quite possible that you may not find your own personality expressed in the Louis XIV pattern but in one of the seven other lovely Towle solid silver patterns shown at left.

The point is: What expresses you *belongs* to you. Imagine these patterns on the tables of the various brides you know. Don't you feel instantly that certain designs belong to certain girls?

Of course, all these Towle patterns are wrought into the precious solid metal with confident artistry and exquisite craftsmanship. You will find Towle Sterling displayed in the finer jewelry shops throughout the country. Ask your own jeweler what it will mean to *you* to have silver with such an illustrious heritage.

The Book of Solid Silver—Bound in blue and silver, full of helpful silver information and delightfully illustrated. If you will fill out the coupon in full and send 25 cents for postage and handling costs, we shall be delighted to mail you this book.

The Towle Silversmiths, Newburyport, Mass.
I enclose 25c: Please send me *The Book of Solid Silver.*

NAME_____

STREET_____

CITY AND STATE_____

*My jeweler is*_____ G-2

GOOD TASTE~

the Heritage of Generations of Gracious Living

In the home where faultless good taste is the heritage of generations of gracious living, any covering but snowy linen damask for the dinner table would be unthinkable.

For more than a century, Gold Medal *Irish Linen* Damasks have been the invariable choice of those who are accustomed to nothing but the finest.

GOLD MEDAL BRAND

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For sale at all fine stores

WM. LIDDELL & COMPANY
51-53 WHITE ST., NEW YORK
Mills in Belfast, Ireland

GOLD MEDAL *Irish Linen* TABLE DAMASKS

Jug, flagon and ewer of gray stoneware with pewter mounts. German (Siegburg) examples of the 16th Century. The flagon is a beer-pot known as "schnelle". Metropolitan Museum

EARLY EUROPEAN STONEWARE

GARDNER TEALL

THE virile beauty of the early Continental Stoneware is, after some centuries of neglect, coming to be properly appreciated by connoisseurs of our own day. There was a time when nothing less dainty than a Chelsea shepherdess, or nothing less tranquilly cool than a Delft plate, attracted those who sought in ceramic wares some note for decoration. Of course the change set in some decades ago, but Dutch brasses came first, and it has taken a long time to reach an appreciation of stoneware.

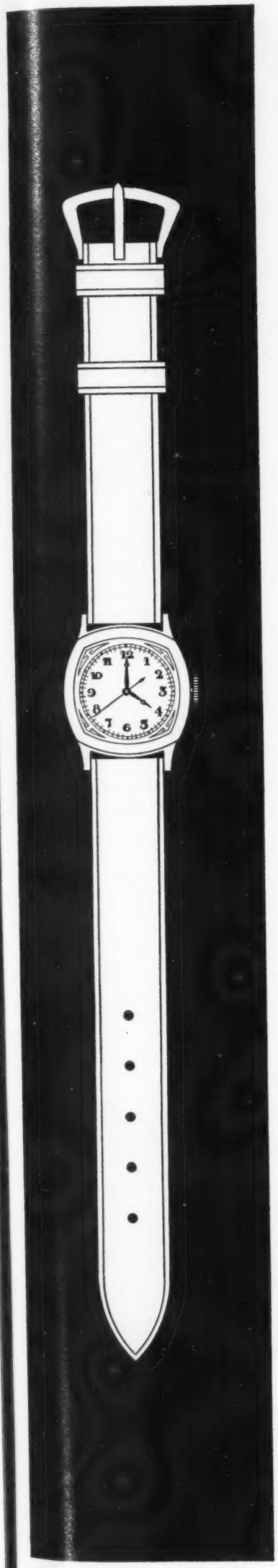
Stoneware has an ancestry which walks hand in hand with several centuries of European history. For a long time *Grès de Flandre* was applied as a generic term to all European Stoneware. It was taken for granted that Flanders was the cradle and principal seat of its manufacture, and that Flemish craftsmen were responsible for all the pieces shipped from their ports. This was, I suppose, natural enough in those days when travelers interested in the arts were few and journeying perilous, and when the learned would not have deigned to mention pottery in their infrequent correspondence with the honored savants of other lands.

Much of the old stoneware was, it is true, Flemish. However, when connoisseurs and collectors came to take a greater interest in these wares and scholarly interest was aroused, it soon became evident through indisputable proof that the earliest and the finest succeeding pieces of glazed stoneware were of Rhenish origin. So it is that we no longer employ the term *Grès de Flandre* to describe all early European Stoneware, including that which came from the *ateliers* of the Rhenish potters in the districts around Cologne and Coblenz. Their products

(*Continued on page* 124)

Ornamental stoneware jug of the 17th Century from Raeron. The grotesque face at the neck is typical

Siegburg ewer dated 1597. Similar to the contemporary one at the right above. Metropolitan Museum



MEN'S WATCHES

This twentieth century is hardly thirty years old . . . and no man can afford to miss a single minute of it! Time is of vast importance . . . and a man's watch should reflect not only the hour but his good taste.

Our watches are modern always in appearance and efficiency. You will find simple ones suitable for everyday use . . or the most exquisite designs—all from the famous makers of the world . . Gold watches as low as $75.00.

BLACK STARR & FROST

JEWELERS IN NEW YORK FOR 119 YEARS

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PARIS : : : PALM BEACH

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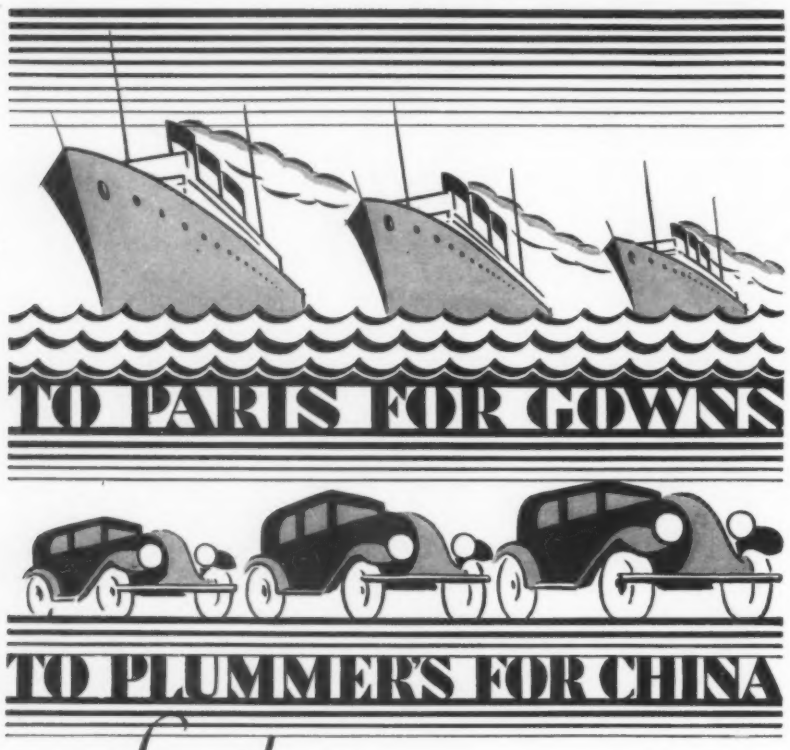

for the same reason

EXCLUSIVENESS

There are no surging seas to cross when Madame is thinking in terms of exclusive china and glass. Right here in Little old New York —at Plummer's—is a shop that has corralled the world's most eminent creations in china and glass of far-famed quality. Many of the patterns so delightfully displayed were made for Plummer's *exclusively!* Patrons are therefore spared the fear of duplication in the gifts they make or table service placed before their guests. ¶Those who have never visited Plummer's have yet to experience the acquaintance of the only shop of its kind anywhere. Five radiant floors are devoted *entirely* to china, glass, earthenware and pottery, the one exception being a vastly interesting antique collection on the third floor. If you are harried with a problem concerning gifts or an individual service for your own festive board, Plummer's is ready with a happy solution.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

NEW HAVEN, CONN.
954 CHAPEL STREET

HARTFORD, CONN.
36 PRATT STREET

16th Century German stoneware salt-cellar designed in the grotesquely ornamental fashion of the time

EARLY EUROPEAN STONEWARE

(*Continued from page* 122)

and inventions inspired the Flemish potters and, in turn, the early stoneware of England, such as that of John Dwight of Fulham and his various successors.

Stoneware may be described as a fine earthenware which has been partially vitrified by intense firing. In its thinner parts it may attain to a comparative degree of translucency. Unfortunately, although resisting the action of acids, and so practically impervious to fluids, it is liable to crack if exposed to sudden changes of temperature, such as would be induced by filling a stoneware vessel with boiling water. Stoneware, when glazed at all, was usually salt-glazed, although we are not to confuse these salt-glazed stoneware pieces with the later, more delicate salt-glazed English and other earthenware of Staffordshire, and elsewhere, which we call salt-glazed.

The process of salt-glazing stoneware is described by R. L. Hobson, an English authority on ceramics, as follows:

"When the heat of the kiln is at its highest, and the ware is white-hot, men swathed in wet cloths mount the scaffolding and throw quantities of salt through apertures at the top of the kiln; the soda in the salt attacks the silicate in the body of the ware, and the two form a silicate of soda and alumina which coats the surface with a fine but very hard glaze."

Probably the stoneware potters of the Continent were acquainted with salt-glazing as early as the 14th Century. Certainly this mode of glazing was employed by them in the 15th. Although pieces of German stoneware were imported by the English in the 15th and in the 16th centuries, shipped, as has already been mentioned, from Flemish ports, nothing seems then to have been known or guessed of the mysteries of its fabrication by those English potters who must surely have become fairly acquainted with its appearance, although 16th Century Flemish earthenware (not stoneware) had been imitated in England as early as the year 1576,

(*Continued on page* 148)

Sternkrug bottle of the 17th Century. Especially interesting is the conventionalized bearded head decoration on the neck

17th Century beer-pot decorated with a floral pattern. Note the coats-of-arms set between stems on the lower half of the piece

New York Galleries, Inc., Decorators

IN the delicacy of its form and decoration, French XVIII Century furniture reveals the attributes of grace and color . . . the very essence of a well-considered scheme for the sleeping-room and boudoir.

¶ As decorators, we not infrequently develop an entire ensemble around some particularly engaging piece . . . for instance, the lovely carved and decorated bed in this interior inspired the color as well as the character of the room.

¶ We are prepared to render a service embracing every phase of decoration . . . co-ordinating in perfect balance and harmony the entire background with the fascinating details of just the right lighting and all the intriguing incidentals.

New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS

ARCHITECTURAL REMODELING

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Bring Style and Beauty into Your Sun Room

Design No. 6824
(Patent applied for)

ALLURING indeed is this design, presenting a new and distinctive type of furniture. Developed in natural Rattan —high lights shaded to give variation in tone value —ornamented with bands of French enameled cane in contrasting colors—upholstered in fine English linen —an appealingly smart, attractive ensemble for your Sun Room—in keeping with the rest of your home.

Established forty-three years ago, Sons-Cunningham have ever been originators—never imitators. Uniqueness of design, style, and quality has always been the key note of their policy.

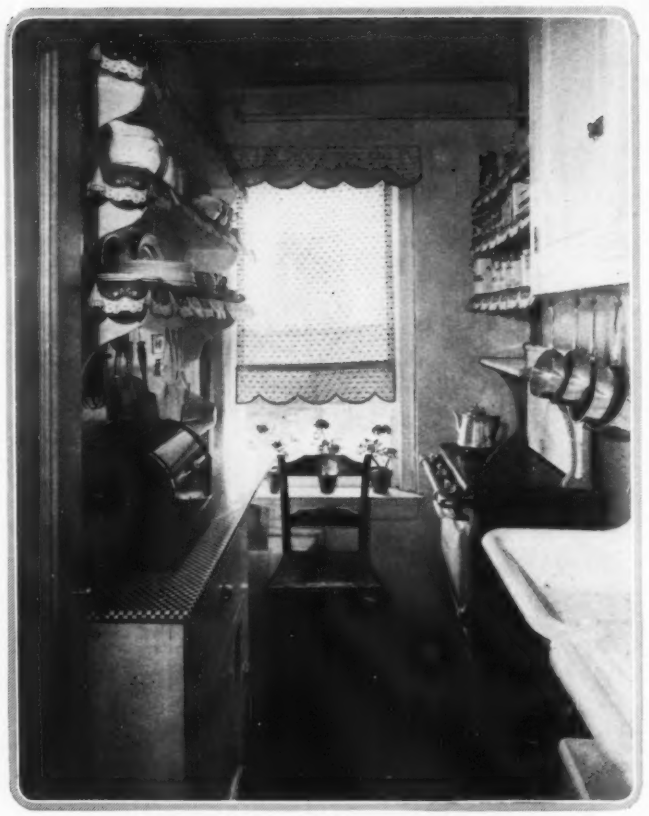
You are cordially invited to call at their showrooms, where a most representative display in a wide range of designs and colors is available for your selection. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents.

Sons ~ Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE · NEW YORK
at 46th Street



At the right is a view of the tiny kitchen before most of the necessary equipment, seen above, had been installed

The picture above shows a compact arrangement for a small kitchen with not an inch of space wasted

AN APARTMENT IN BLUES

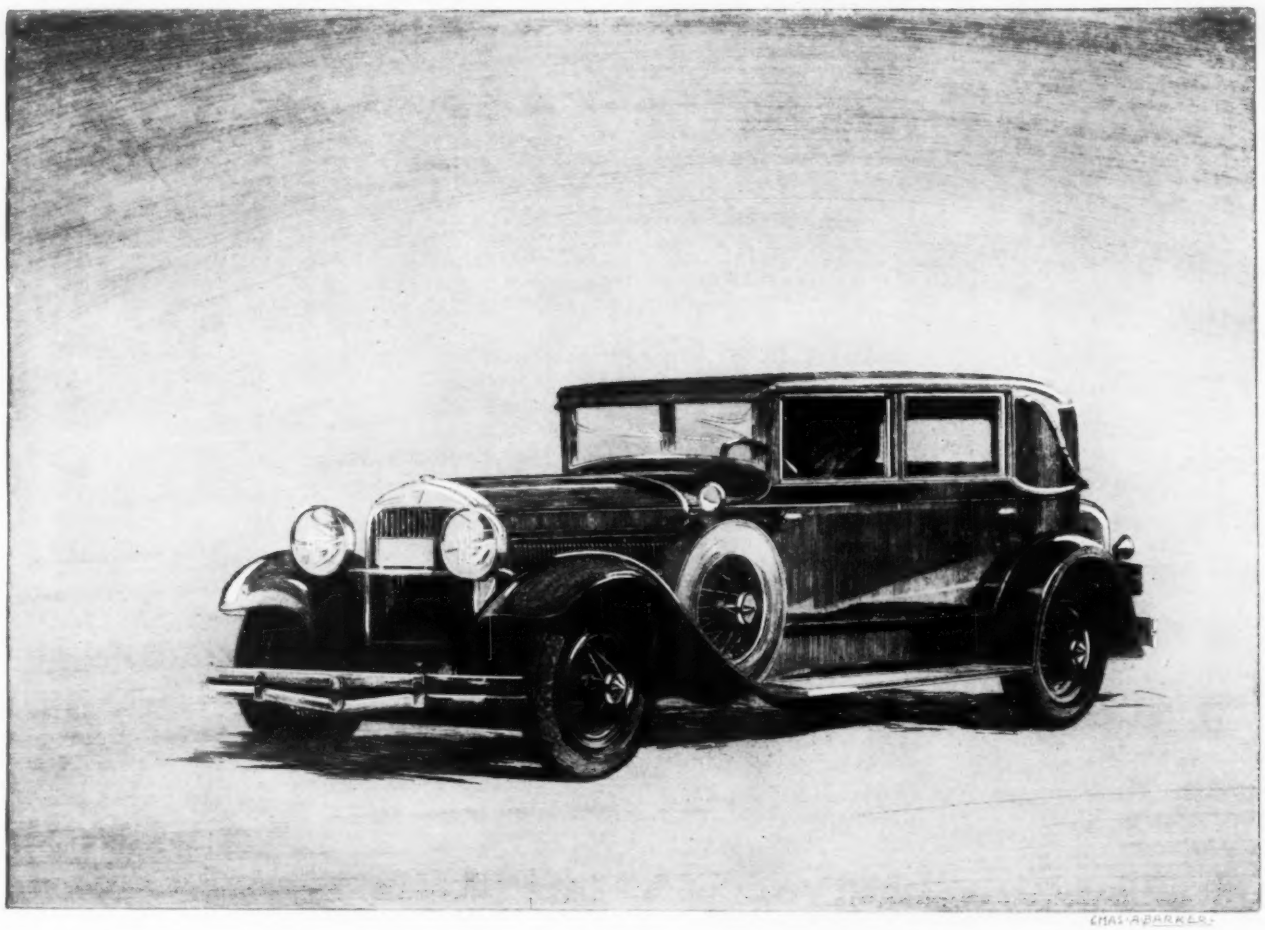
(*Continued from page 71*)

starting out. The drapery is glazed percale with a yellow ground sprinkled with old-fashioned vari-colored flowers. Yellow also are the painted taffeta shades on the porcelain lamps.

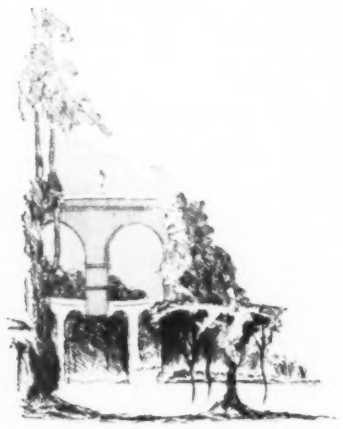
Desiring blue curtains, I found it necessary to have casement cloth dyed in order to get the soft, faded blue of the wall paper. These are trimmed with a three-inch tasseled fringe and finished with a graceful swag valance. The drapery of the bed is also blue, but here, on account of the delicate lines of the four poster, bouffant blue organdie was used in place of the heavier casement cloth. It is trimmed with the same fringe as the curtains and the bedspread is soft yellow silk quilted in blue and trimmed with rosettes of shaded blue ribbon. The 18th Century furniture here is a mixture of woods, the bed and night table being mahogany, the chair pine in natural finish and the highboy dull yellow lacquer. One chair seat is covered in yellow brocade and a small slipper chair is done in a plain blue-green quilted cotton material so as to echo the color of the wood trim.

The blue and white kitchen in this apartment is a diminutive space just large enough for the essential equipment. No space is wasted, even the walls being utilized for hanging the utensils constantly in use. The walls are shiny white enamel and in order to make them a bit more interesting, a paper border in blue and white was run under the ceiling and up the walls in the corners. The handles of the various cooking utensils are blue, the shelf paper is white with a swag design in blue, and the oil cloth on the built-in table has a design of blue and white checks.

As the window here is so close to the stove the only practical type of curtain is a roller shade. This was made of a durable blue and white sunfast cotton material. The scalloped edges of both shade and valance were bound in plain blue glazed chintz. The floor of the kitchen is covered in dark blue linoleum.



The Greater HUDSON in 14 Distinguished Body Types



COMMANDING beauty and richness distinguish each of the 14 body types available on the Greater Hudson.

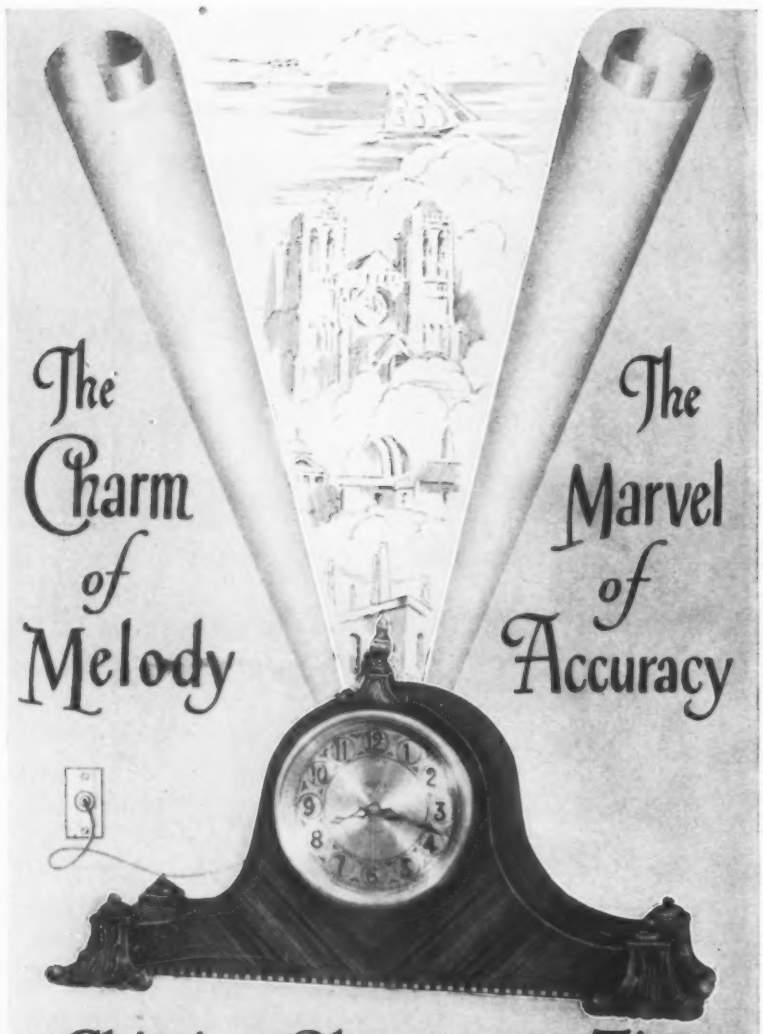
The five-passenger Club Sedan here illustrated suggests the smartness that marks these new offerings. In every detail of finish and fittings they express the utmost in comfort and luxury.

Never in Hudson history have we presented such beautiful bodies. Never such value. Never such price advantage. And those who know motor leadership say that speaks for the entire industry.

To the wider number of models presented a further variety of personal choice is provided in two chassis lengths of identical quality.

On the standard chassis nine models are offered — the Coach, Standard Sedan, Coupe, Roadster, Phaeton, Town Sedan, Convertible Coupe, Landau Sedan and Victoria, ranging from $1095 to $1500 at factory. On the long chassis there are five models — the 4-passenger Sport Phaeton, the 7-passenger Phaeton, the 5-passenger Club Sedan, the 7-passenger Sedan and the 7-passenger Limousine, with a price range from $1850 to $2100 at factory.

92 DEVELOPED HORSE POWER — ABOVE 80 MILES AN HOUR



Chiming Observatory Time

From across the sea—the cathedrals of the Old World—comes the inspiration of deep-toned chimes that cheer the heart and soothe the soul. Westminster, Canterbury, Whittington—most beloved chimes that sound the passing hours. These have been built into Revere electric clock masterpieces for those who love the notes of harmony they bring to the home.

Even more marvelous than their melody is their incomparable accuracy. A tiny, silent electric motor replaces all springs and directly operates the hands as well as the chimes. No winding or regulating—forever! Simply plug into an electric outlet, set the hands correct and enjoy Observatory Time with deep, resonant chimes.

At your dealer's is an attractive display, including nine-tube cathedral chime models, authentic period designs for the mantel, with chime or strike, and others with ship's bells. Visit your authorized Telechron dealer who has these marvels of accuracy and charming melody.

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Send me your fascinating booklet explaining how Revere Clocks give Observatory Time.

Name .....

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A GLOSSARY OF GLASSWARE

(*Continued from page 78*)

vogue for English 18th Century stem ware with air beads.

English—Famous for colored windows; earliest painted in French style about 1174. Sealed glass, with maker's seal, 1676-84. Cut-glass notable, introduced from Bohemia about 1727, made at Stourbridge, Bristol, etc.: hobnail, diamond, strawberry, and pomegranate patterns, favorite. Many types of drinking glasses; stems with air bubbles or twists, typical: air beads or tears, threads—cables, or twists; cotton stem—with white opaque thread twist. Clear white and colored prisms for candelabra, etc.

Flint glass—"Glass of lead," clear brilliant quality, invented about 1678 in England, probably by George Ravenscroft.

Fondi d'oro—Gold decoration between two layers of glass; ancient, and later Venetian and other makes.

Forest glass—"Green glass," of greenish tone, made during the Middle Ages in forests of western Europe.

French—Early Roman types. "Gentlemen" glass-workers of Middle Ages, famous; four noble families working continuously from 10th or 11th to 18th Century. Notable window painting, 8th to 12th Century. Glass very common in late 16th Century; fantastic shapes popular. Imitation pears, invented 1656. Enameled glass fashionable in Renaissance. Mirror works established, 1665. Plate-glass casting, re-discovered about 1693. "*Crystallerie de Baccarat*," established 1823.

German—Early Roman types. Famous drinking glasses; *Igel*; *Pass-glas*, large size known as *Willkomm* or Salutation glass; *Humpen*; *Krautstrunk*; *Roemer*; *Flugelgläser*, *verres à serpent*, or "winged" glasses with torturous projections on stems. Enameling in colors in demand since 16th Century. Kunckel famous for his ruby glass in late 17th Century.

Favrile, *Tiffany glass*—Modern American, decorative types; one variety simulating the metallic luster on ancient glass.

Ice glass—Blown glass with small surface fissures made by dipping in cold water and again blowing; also called marbleized; typically Venetian.

Irish—Glass houses established by English at Waterford, Cork, etc.; products resembling those of Stourbridge, England. Large 19th Century American importations of tableware and lighting fixtures. Finest glass made prior to 1825; the glass tough, soft to touch, with a high clear singing note when struck. Dublin, Cork, Drumrea, and Belfast, often slightly darkish or bluish tinge. Some experts claim that glass actually made at Waterford is perfectly clear, without this tinge.

Jacobite glasses—Used privately or in Jacobite clubs, the decoration commemorating the Jacobite rising, 1715, of the Old Pretender to the English throne; and later, the Young Pretender; portraits, sentiments, and emblems.

Lace glass—Decorated with filagree threads of white or colored enamel; of ancient origin; later elaborated at Venice; known as *vitro di trina*, *di filigrana*, *a ritorte*, or *a reticelli*; the German *Netz-glas*. Early Sandwich pressed glass in delicate patterns on a snake skin ground, sometimes called "lace glass."

Latticimio—Milk-white opaque glass, Venetian 16th Century; much used for filagree ornament. German, *Milch-glas*, early 18th Century.

Millefiori—Literally a "thousand flowers," variegated colorings simulating natural colored limestone or quartz, variously made. One variety made of small rods or "canes," fused together and cut in cross sections, resembling petaled blossoms or stars, and incorporated in a mosaic, a bowl, or other vessel. Found in Egyptian mosaics, Greco-Roman bowls and other objects, Phoenecian beads, Venetian beads, and many objects.

Madrepore—Opaque colored rosettes and scrolls in a transparent or opaque mass.

Mosaics—Notable use of colored and gold glass in Byzantine, Italian, and modern designs.

Nailsea—English, 1788-1871, resembles Bristol, but apt to be more delicate. Notable for ornamental flasks in ribbon—*latticinio*, designs; and beautiful bells, combining many colors. Famous for its colors, clear and opaque: light and dark blue, yellow, brown, red, pink, green, salmon.

Oriental—Far Eastern glass: China, Japan, and India, made from pulverized quartz. Earliest known Chinese glass is an exquisitely shaped covered bowl of the T'ang Dynasty, 618-906. Glass made within the Imperial Palace, Peking, end of 17th Century. Hu, a famous glass-maker in the Ch'ien Lung period, 1736-96; beautiful glass carving in this period. Modern clever imitation of agate, etc. Ancient Indian enamels famous; beautiful mosaics in Taj Mahal, Agra, made by Italians. Near Eastern glass: Mesopotamia, Persia, Syria, Asia Minor. Saracenic and Persian designs in enameling, 13th to 15th Centuries; Damascus an important center; magnificent vase-shaped hanging mosque lamps with enamel decoration, in conventional floral and arabesque designs, with the beautiful inscriptions which are ranked of high artistic value in the Near East.

Portland Vase—3rd Century, Roman, exquisitely carved cameo glass, white over blue. Copied in Wedgwood's jasper ware.

Portrait glasses—Decorated with portraits, often inscribed and dated. Jacobite—with Jacobean Pretender to English throne. Williamite—portrait of William III of England, etc.

Sandwich—American flint glass, made at Sandwich, Massachusetts, from 1825, conspicuous for its silvery sheen, and lacy effects in pressed designs on snake skin stippled ground. "Soft Sandwich"—a blown glass, multi-colored, produced 1875-81. Tableware, lamps, etc.; white—clear and opaque; colored: blue, purple, pale lavender, green, vaseline yellow, peacock, opalescent, etc.; and combinations, like blue and white. Cup plates, salts, sugar bowls, etc., in innumerable patterns.

Schmeltz—German term for colored veined or mottled glass. Ancient types revived in Venetian Renaissance.

(*Continued on page 132*)

THE CARLYLE DINING GROUP—*a* 16TH *Century interpretation for Modern Homes—by* DANERSK

One of the most interesting developments in recent domestic architecture is the building of delightful homes under the influence of the 16th Century houses of old Broadway in England with the flavor of Normandy and Brittany farmhouses. The same influence has also been at work in the furnishing of modern apartments. It is for such interiors that the CARLYLE set was designed. Nothing more charming and naive in furniture was ever built than those pieces of the 16th Century, half French, half English, with graceful carvings and rugged panels that inspire the DANERSK Carlyle group for the dining room.

The table is of pedestal end type. When the draw leaves are extended it possesses the old time refectory form, capable of seating ten or twelve people.

The tall chest for silver, linens and glass, can be had either with solid panel doors or with the quaint banister doors of Brittany and pierced carving.

Only a few of the pieces can be shown in the illustration but the entire group is new, yet old; it fulfills modern needs in the spirit of 16th Century artistry.

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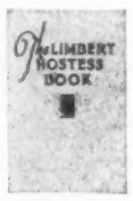

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HOLLAND AND GRAND RAPIDS, MICHIGAN

LIMBERT *furniture*
by VAN RAALTE CRAFTSMEN

A GLOSSARY OF GLASSWARE

(*Continued from page* 130)

Silecian—Window-glass, decorated with patterns in white enamel threads, largely replaced stained glass in 16th Century; 17th Century wheel engraving notable.

Spanish—Anciently made during Roman occupation. Forms of Moorish and Byzantine types long retained. Typical decoration: protuberances, looped projections, and multiple handles. Italian types made at Barcelona, 14th Century. Saracenic influence in 15th Century, with semi-transparent decoration, especially in apple green. Fantastic Venetian forms in 17th Century.

Splashed glass—Decorated by splashing colored enamel over the molten mass—*paraison*, the surface spots expanding irregularly with the blowing.

Stained glass—For windows. Romanesque and Gothic church windows were made of small pieces of glass put together with lead to form patterns. The finest period from 12th to mid-16th Century, when colors were superb. Flash glass—white glass covered or coated with colored glass on one side, especially necessary in ruby glass to produce brilliant color in a window.

Stiegel—American, 18th Century. Bottles and window-glass made at Elizabeth, New Jersey, 1763; varied production of flint glass bottles, jugs, and tableware at Manheim, Pennsylvania, 1764-74. William Henry Stiegel, from Cologne, Germany, the maker, was given the title of "Baron" by courtesy only. He made blown glass, molded glass—ribbed, fluted, paneled, etc.; engraved by diamond and wheel; cut glass; decorated in enameling. His blue glass is notable and more brilliant than Bristol. Other colors: emerald and greenish tones; amethyst, purple, amber. Stem glasses: cotton, bubble, etc., resembling Bristol.

Swiss—Enameled decoration characteristic. Animal and pastoral designs in light blue, dull red, and green; faces of the figures are a pale buff, as in 18th Century French glass.

Venetian—Glass made since 12th Century, possibly earlier, in Province of Venice, especially at Murano, on an island in the Lagoon a mile and a half north of the City of Venice, the glass known as Venetian. 13th Century products: beads; hollow ware—drinking glasses, bowls, etc.; mirrors backed with lead; lenses; small window panes of thick glass. Enameling used about 1300. 14th Century forms were derived from silver vessels.

Cristallo—Perfected in 16th Century, could be blown extremely thin into the most elaborate and beautiful forms; a type of work known throughout Europe as *façon de Venise*, the height of the glass-blower's art. 16th Century products: colorless transparent vessels, gilded, enameled, crackled; opaque—variegated, *Millefiori; vitro di trina*, opalescent. Cutting learned from Constantinople about 1453. Engraving originated, 1550-75. 17th Century fantastic and highly elaborated shapes in filagree and colored floral forms, dolphin, sea-horse, etc. Amber, hyacinth, and gold-flecked rose colors popular. Return to simple models and colorings in 20th Century.

Waterford—See Irish.

Wistar—American, 1739-80, made by Casper Wistar in Salem County, New Jersey, on Alloways Creek, known as Wistarberg. His glassworkers from Rotterdam. The glass noted for individuality of form and extraordinarily beautiful colorings: blue—dark and light, opaque and transparent turquoise; opalescent with a bluish golden tone; dark brown with an amber light; pale amber; pale smoky brown; green—a favorite, for variety and richness. Whorled designs were made in two-color or three-color pieces, including clear and opaque white. Simple decoration: spiral thread about neck, ribbing, and a favorite and charming addition of a sort of spirally whorled calix at bottom of piece. Window-glass, bottles, bowls, pitchers, jars, ball stoppers, scent bottles, mugs, etc.

CARE OF LEATHER AND TAPESTRY

(*Continued from page* 88)

new wools to blend in perfect harmony with fabrics woven centuries ago. Or perhaps he will send the piece across the water where skilled French fingers, with the tapestry traditions of generations behind them, restore it to its old time beauty. Even the smallest bit of chair covering can be renovated, steamed, stretched and even duplicated if desired.

But whether the tapestry is a priceless original from the cartoon of a master, to be carefully consigned to cold storage during the summer, or a mere scrap of beautiful needlework on a hassock, the essentials of its home care are the same. Dust, moths and, in the case of silk or very fragile fabrics, even sunlight may do it injury. Constant vigilance is the price of these treasures which respond by growing more mellow and lovely with each passing year.

The less powerful of the vacuum cleaners are excellent for keeping all pervasive dust from penetrating the fibres of tapestries and these are ideal for cleaning the modern type of fabric wall covering. The well-known commercial compounds sprayed regularly upon their surfaces provide transitory protection against that ever-menacing enemy the moth. Cold storage during protracted absence and constant supervision while the fabrics are exposed will ensure against "moth and rust" and the thieves of decay which, under neglect, break through and steal these treasures of old time inspiration.

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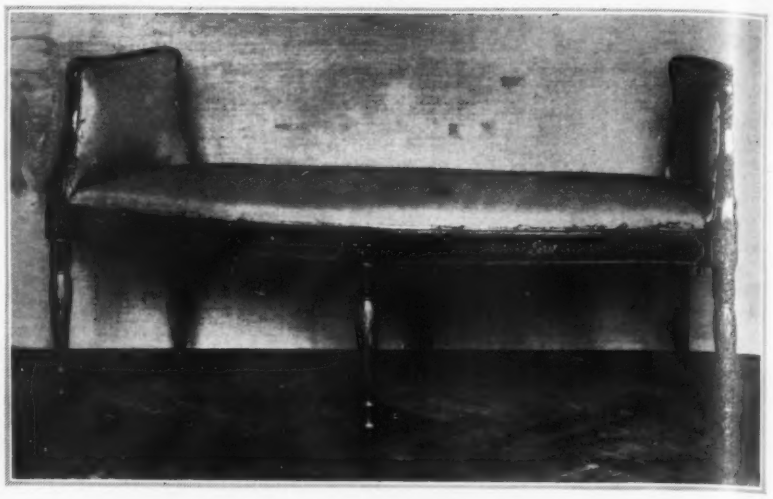

The unusual shape of the arms gives this window seat its distinction. It is of beechwood painted and gilded and dates from about 1795. From the Victoria & Albert Museum

THE DIVERSITY OF WINDOW SEATS

(*Continued from page 97*)

with the exquisite grace and subtlety of line often found in work of the late 18th Century. This seat is made of beechwood painted; the water-leaf, rosette and line decorations are in gold and color. The arms start back straight from the front and then curve inward, much in the fashion of some of the armchairs. This inward curve accommodates itself to the convergent lines of the reveal.

The seats of the window stools with straight ends were apt to be true rectangles on plan, although it frequently happened that the seats were slightly bowed or otherwise shaped in front. Some of the examples shown have shaped fronts, others are perfectly straight. All the window seats figured in Hepplewhite's book have straight fronts, indicating his preference for that type. The Hepplewhite window seats are so gracelessly drawn that they indicate little of the charm attaching to them actually translated into tangible materials in three dimensions. The drawings make them look very skimpy, fragile and not at all convincing; when they were really made up their aspect was altogether different, as a few remaining examples fully prove.

Every little change in the style of furniture design, every successive preference in material and manner of decoration, was registered in window seats quite as visibly as in other articles. Hepplewhite's window seats, as well as those designed by Sheraton and made by other contemporary cabinet-makers, appeared in satinwood, mahogany and sundry other materials in favor at the time. Not a few of them were made of beechwood and embellished with painted decorations; likewise, carving and inlay still continued to be employed. The fabrics with which they were covered varied all the way from plain black hair-cloth, relieved by studdings of brass-headed nails, to the most delicate damasks and brocades. Some of the seats were caned.

The most usual form of arm, for a long time, rose straight from the legs and terminated at the top in an outward roll. As the century neared its close, however, the arm curving first outward from the seat-rail, then slightly inward, and then ending in an outward roll, came somewhat into fashion. Hepplewhite, as his published designs show, used both forms. Window seats without either backs or arms seem to have been more or less popular about the turn of the century and afterwards.

The great popularity of window seats, as well as the manner in which they were expected to be used in sets, can be gathered from one of Hepplewhite's drawings of a model "saloon" furnished in the most approved fashion of his day. The love for alternating sets of pier or console tables, with sets of window seats, is clearly indicated.

It is worth remembering that the furniture makers in America were not a bit behind the makers in England in either skill or taste, and some of the window seats made here during the latter part of the 18th Century and in the early years of the 19th are quite the equals of anything ever produced anywhere.

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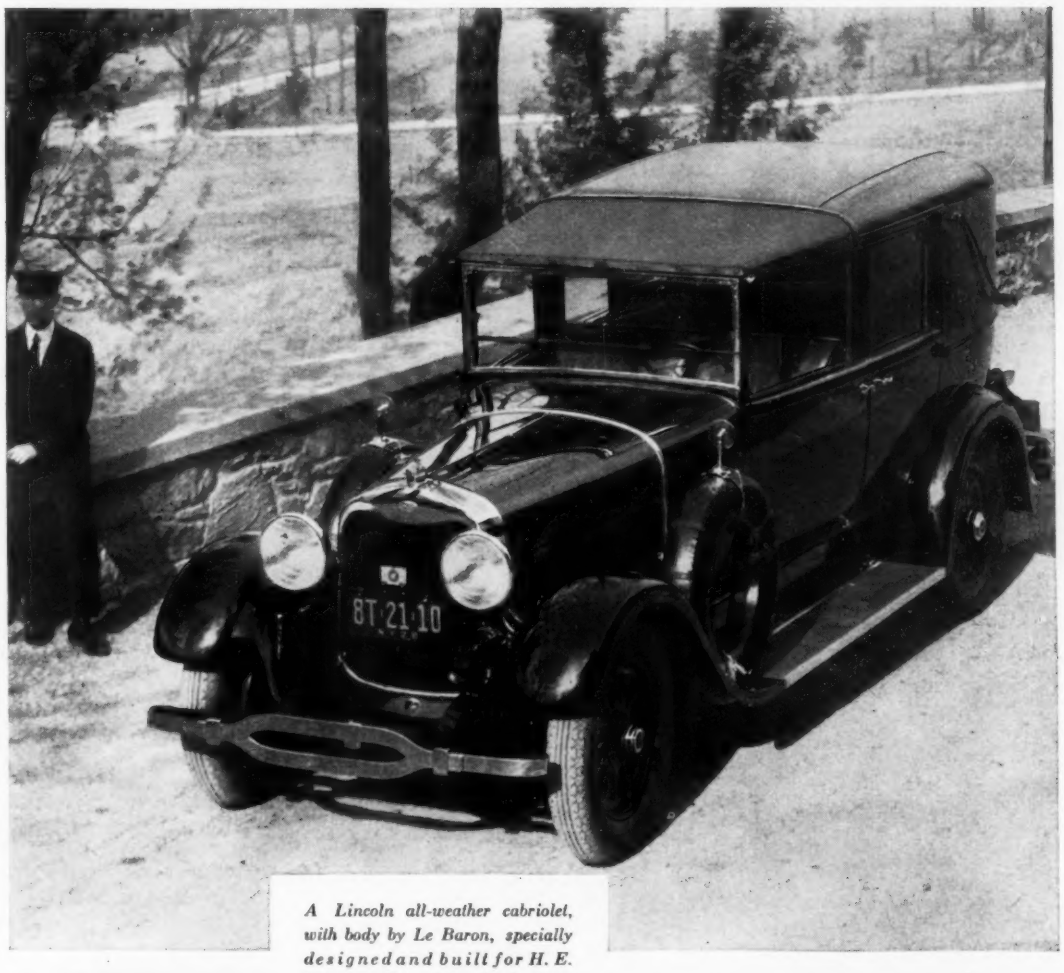
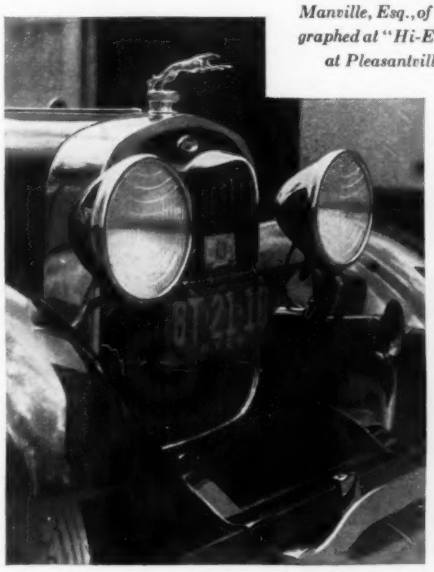
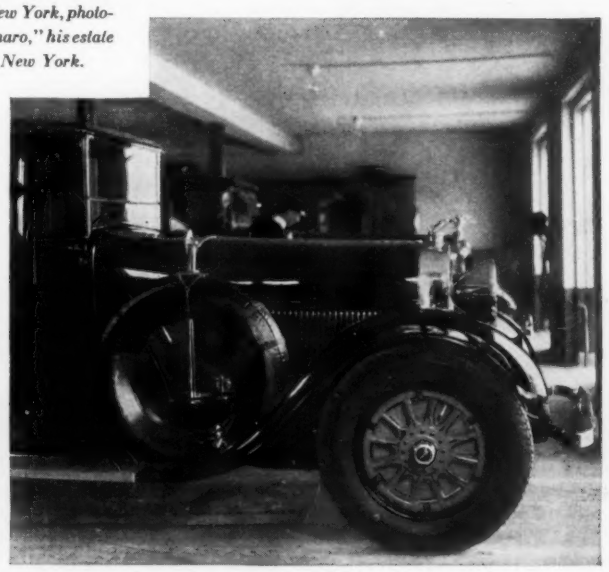


A Lincoln all-weather cabriolet, with body by Le Baron, specially designed and built for H. E. Manville, Esq., of New York, photographed at "Hi-Esmaro," his estate at Pleasantville, New York.





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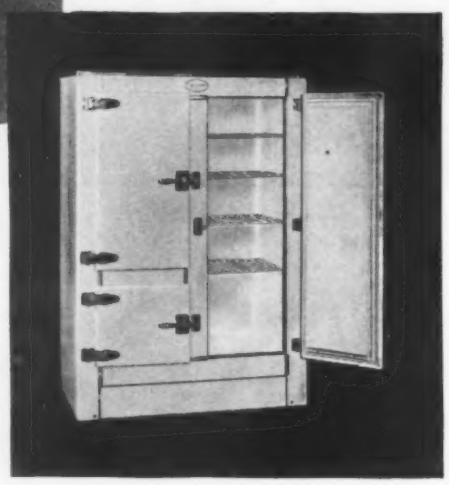

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AN OUTLINE OF FURNITURE

(*Continued from page 92*)

Renaissance motifs, with use of arabesque widely spaced in simple delicate scrolling, the design symmetrical, of candelabrum type. Carving in low relief, floral forms preferred to human and animal figures; pilaster, niche, caryatids and chimeras as supports. *Cuir* and *banderole*—*cuir*, an interlaced motif as of strips of leather; *banderole*, ribbon streamer; *cartouche* with *cuirs* typical. *Cartouche*—a scrolled framework enclosing a flat, convex, or concave surface, often containing a coat-of-arms. Flemish carving, world-famous for vigorous decorative effect. The Burgundian style of Hugues Sambin, the most notable. Spanish influence in carving in Late Renaissance, virile arabesques terminating in masks, grotesques, and dolphins. Magnificent colored and gilded tooled leathers; Spanish designs in high relief, large floral patterns of oriental inspiration; Flemish designs in low relief.

Articles: Cabinets were notable in the Burgundian style; *armoires;* and cupboards for porcelain and glass.

Dutch Supremacy and Le Style Refugié
(Mid-17th and 18th Century)

Construction: Rectangular, lighter but sturdy, in Louis XIV style—Baroque. Fantastic and Oriental types, often made in Orient from Dutch designs. Oak, walnut, *sacredaan*—Javanese mahogany, pale orange color, hard and fragrant; ebony, pear and other fruit woods, pine, etc. Inlay of *palissandre*—violet-wood from New Guinea, Brazilian king-wood—chocolate brown with black veins, and other exotic woods.

Ornament: Turning, moldings applied in geometrical designs; waved ebony moldings typical. A craze for marquetry in large floral patterns, especially tulips, in exotic and dyed woods, brightened by ivory and mother-of-pearl in petals and birds' eyes; costly inlays—silver, marble, painted glass, precious stones, etc. Italian influence in Flanders, carving preferred to marquetry. Dutch carving more extravagant than the French, and it is well to remember that Grinling Gibbons, carving in England was a Dutchman, or of Dutch descent. A curious vogue for carving in the *genre auriculaire*, restless scrolls copying the human ear. *Chinoiserie*—Chinese fantastic conceptions. Upholstery—Utrecht velvet, figured rep, and other fabrics, decorative embroidery. Gilt bronze mounts highly elaborated, very large and decorative, foliated and etched on cabinets.

Articles: Great increase in number and variety; *kas*, cabinet, and chest supreme. Tea-table, tea-buffet, china cupboard, screen, and gaming-table much in evidence.

French Styles *(18th Century)*

Construction: Lighter, curvilinear in Louis XV types, rectangular in Louis XVI, and rectilinear in Empire. Dutch types reverted to heaviness and over-elaboration. *Bombé*—bulging curved fronts and sides of large pieces. Rare woods in vogue.

Ornament: Flemish types followed French, Dutch became heavy, a vogue for the Empire style in 19th Century. Lacquer and japanning, imitated in varnish—*Vernis Martin*, named from its French originator, Robert Martin. Good Flemish carving in *Régence* and Louis XV styles. *Chinoiserie* and *singerie*—designs containing monkeys—*singes*, fashionable as in France. The Rococo exaggerated in Holland. Upholstery—tapestry with scenic and floral patterns, printed *toiles* of Jouy type, especially Huet's designs, many *palampores*—cotton hand painted or printed hangings from India, in Tree of Life designs, especially for bed hangings.

Articles: Articles of elegance increased in number and variety. Small tables for different purposes in the French style; screens of oriental inspiration, carved, inlaid, and lacquered; and especially ornamental floor clocks, often similarly decorated. The cabinet was still an *objet de luxe* and the fantasies of Rococo ornament were lavished upon it. The graded top arranged to display rare porcelains was characteristic of this period.

(The glossary below gives a survey of the articles made in the many periods and styles current in the long history of the Netherlands.)

Armoire—Architectural. Burgundian type resembles Renaissance cabinet, double-bodied, smaller top section; later single-bodied. 17th Century Dutch *kas*—enormous cupboard or linen press, heavy overhanging cornice, deep moldings, large ball or bun feet; plain or architecturally ornamented, and richly carved. Oak, ebony. 17th Century *armoire* smaller.

Bahut: Double-bodied, resembles *buffet.*

Bed—Four-post, canopied; early type completely draped. Renaissance model architectural, columns, caryatids, etc.; carved, painted, gilded, inlaid. 17th Century, turned posts and legs, completely draped with *pommes* at corners of fabric-covered tester. *Pomme*—literally apple, a conspicuous plump finial composed of a bunch of ostrich plumes in an urn, a bouquet of silk tassels and ornaments, or turned wooden bulbous finial, plain or covered with velvet. Baroque and Rococo types, scrolled, crested headboards. 18th and 19th Centuries, oriental enrichment in lacquer, inlay, carving. Oak, walnut, etc. Fine Dutch day-beds.

Bench—Gothic and Renaissance types; primitive or ornate. Early considered the seat of honor, canopied and made comfortable with rich textiles. High-backed settle. Chest bench. *Forme*—seat divided by arms for use of each sitter. Many 17th Century benches with ingeniously arranged movable backs; some spindle backs. Sumptuous 18th Century examples.

Buffet—Double-bodied, Gothic and Renaissance types, open or closed top section.

Cabinet—Flemish cabinets collected as art objects by the French in the Renaissance period. Double-bodied, top section smaller and set back; Italian and French types, skillfully and lavishly carved in oak, later walnut. Luxurious inlay of silver, enamel,

(*Continued on page 140*)

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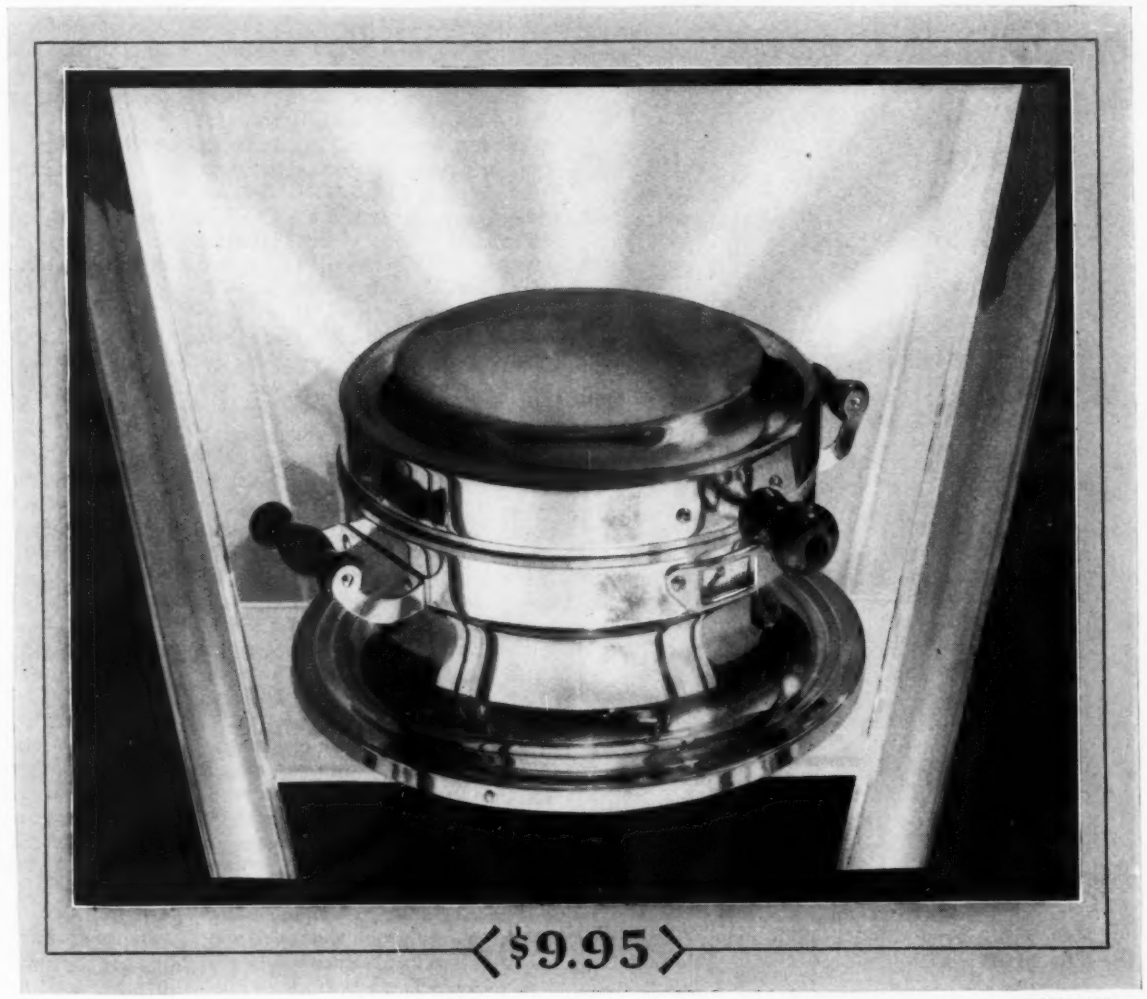

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AN OUTLINE OF FURNITURE

(*Continued from page* 138)

amber, Venetian glass, marble, etc. 17th Century Dutch, in the new floral marquetry mode, with magnificent gilded bronze mounts; chests of drawers on underbraced spindle legs. 18th Century models have a characteristic graded top section for porcelain display. Dutch *bombé* type of vast proportions. Top and door tops similarly shaped.

Chair—Gothic types of various curule models, iron, brass, silver, wood. Flemings noted for carved Renaissance chairs and tables; copied French and Italian models; beautiful upholstery, ornamental nail-heads of iron or brass. Spanish rectangular type popular. Dutch 17th Century, great variety in carved oak, walnut, ebony and other rare imported woods; high-backed, low-seated model typical; turned leg; cabriole leg with hoof foot; later claw-and-ball foot and jar-splat back. Finely carved Flemish scrollwork ornaments entire framing in one type with crossed underbracing supporting a carved ornament, scrolled legs and feet, mirror-backed—framed in crested scrollwork like a mirror, a caned panel in place of a mirror; Dutch bowed back—side-rail and top-rail one continuous bow; seat caned. *Le style refugié*, carved and gilded; claw or paw feet; C-scrolled underbracing joined in center. Upholstery, leather, Turkey work—knotted needlework resembling oriental rug, caning, Utrecht velvet, embroidery, figured rep; 18th Century in tapestry.

Chest—An important piece, in general use. Gothic marquetry models typical. Carved Renaissance models, delicately or richly ornamented in Renaissance style. Flemish chests or *bahuts* much used in France, known as *bahuts*, *coffres*, or *cassettes de Flandres*. 17th Century examples, architectural with fluted columns, strong moldings, and bold ornament, a pictorial episode in central front panel.

Clock—Tall floor cases in Marot's style, highly ornate with carved scrolls, cresting and finials, on bun feet. 18th and 19th Century Dutch and Flemish designs sent to Orient for execution in lacquer. Fashionable model with short *bombé* base on paw feet.

Commode—In French style. Flemish *tronkas*, for linen and lace.

Crédence—Sideboard with drawers and cupboards, often combining a buffet—open shelves, above. Different types as in France and Italy, simply or elaborately carved.

Cupboard—Early types built in wall. Later of rare woods like cabinet; double-bodied, open top section common. Dutch *kas* most distinctive model, for many uses. 17th Century *vitrines* elaborately carved, with glass doors, for porcelains, etc.

Desk—French and Italian types in the successive styles. 17th Century Italian knee-hole tables; French type with compartments on three sides of top.

Dressoir—Development of early French model. Accepted forms permitted four or five shelves for royal use, three for the nobility, and two for the commoner. Early types were accented by a textile-hung back—*dorsal*. Some types, all shelves.

Mirror—Highly prized luxury in 17th Century. Beautiful Dutch examples, handsomely carved frames, black or gilded, occasional blue glass border and ornament. 18th Century, carved and gilded frames, heavily scrolled. Rectangular or oval, elaborately crested.

Screen—17th and 18th Century examples in carved rosewood, teak, and ebony, as well as lacquer; panels often textile covered; 18th Century—leather.

Secretary—scribanes—Flemish, lady's type.

Sopha—Sofa, much in vogue in late 17th Century, back often extremely high, straight or crested top rolled slightly back; models follow chair designs. Finely upholstered, sometimes with end bolsters.

Stool—Truss supports on early models; 17th Century *tabourets*, carved, gilded, and upholstered, with cabriole leg, underbraced, hoof or heavy scroll foot.

Table—Many types. French and Italian Renaissance forms with corner legs, truss ends, or pedestal; classic carved ornament. 17th Century types massive. Flemish carved or marquetry tables noted. Refectory; draw; gate-leg—drop-leaf, or hang-ear; 17th and 18th Century types follow French and oriental models; square, round, oval, with turned legs. Many materials—oak, walnut, cedar, maple, cypress, marble, mosaic, and even silver. Inlay, marquetry, carving, gilding. Tea-tables and tea-buffets came into fashion with the drinking of tea, 1660-80, and were handsomely ornamented and important pieces. 17th Century—small round tip tables, three splay legs, one hinged. 18th and 19th Century tables made in Orient from Dutch designs, with lacquer and inlay. Card-tables received special attention. *Consoles*, and stands for candelabra followed French styles. Writing — bureau-table, chair-table and bench-table.

Wardrobe—Early built in wall, later took form of *kas* or *armoire*. Chests were preferred. Dutch wardrobes of vast proportions, often with waved ebony moldings.

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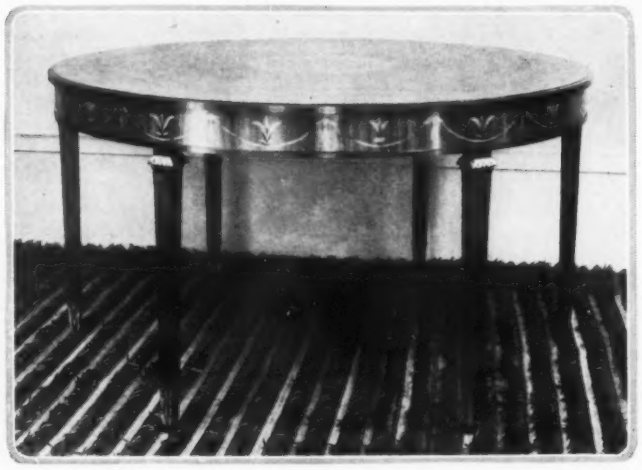


To the traditional contour of this cabinet Malmsten has added his Modernist touch of new leg shape decoration and inlay

MODERN FURNITURE OF SWEDEN

(*Continued from page* 84)

the capital of Sweden until the time of the founding of Stockholm in the middle of the 13th Century. The preliminary courses are simple training courses in sloyd. A true craftsman, Malmsten once again asserts that a soul is evolved in a created product only as an intimate relationship is maintained between it and the worker. Industrialism fails on this score. Production becomes merely a series of segregated mechanical steps. Lifeless machines are the driving power.

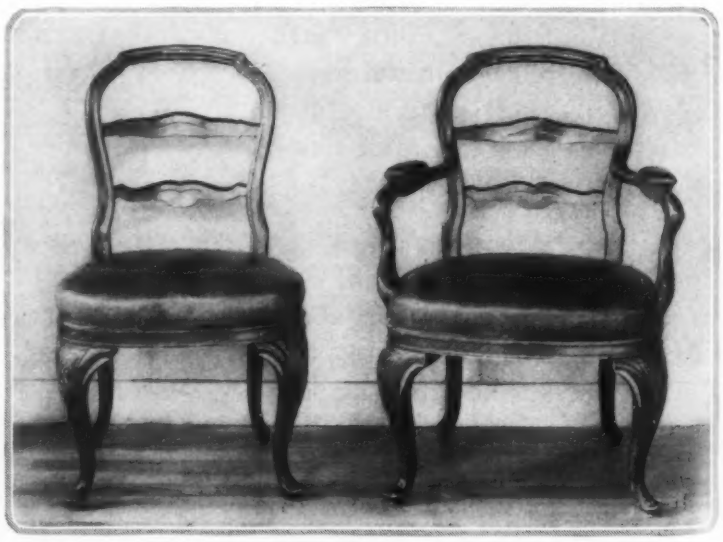
Malmsten reasserts the value of handicrafts, art sloyd and school sloyd. In addition to an educational and idealistic significance, they have an assimilating power of benefit to the human being who finds himself disintegrated by the forces of modern life. The purpose of the Sigtuna school is, therefore, the establishment of a native hearth for unified training in skill with the hands and in a sense for form. Malmsten deliberately forsook philosophy, but the philosophic viewpoint has not forsaken him.

Several of his co-workers in the new movement are equally zealous for truth. The products of such men as Nilsson, Ahren, Asplund, Hjort, Hörvik and Ryberg all reveal a break with old ways and an emphasis on integrity in line and treatment. Most of all they dwell on the fact that the piece of furniture should first of all be endowed with the characteristic that gives it a reason for existence: comfort in chairs, comfort and luxurious ease in lounge or sofa, ample surface space for table top and roominess in desk or chest of drawers. The essential, the reason for being, supersedes the desire for empty ornamentation.

Ragnar Ostberg, the architect whose fame lives on in the monumental strength of the new Town Hall in Stockholm, traces this desire for truth to the work of the Scandinavian dramatists, Ibsen, Strindberg and Björsen, who already in the eighties began to test life for its sincerities and reject the shoddy. Thought was malleable, formative. Even prejudices and convictions proved permeable to the new impulse. Matter yielded more slowly. It took at least twenty years before the new movement penetrated the field of decorative art.

And the designers of modern Swedish furniture have by no means

(*Continued on page* 146)



These two chairs were designed by the architect Melchior Mernshedt for the Town Hall at Stockholm, that monumental example of Modernist architecture designed by Ragnar Ostberg

KITCHEN MAID

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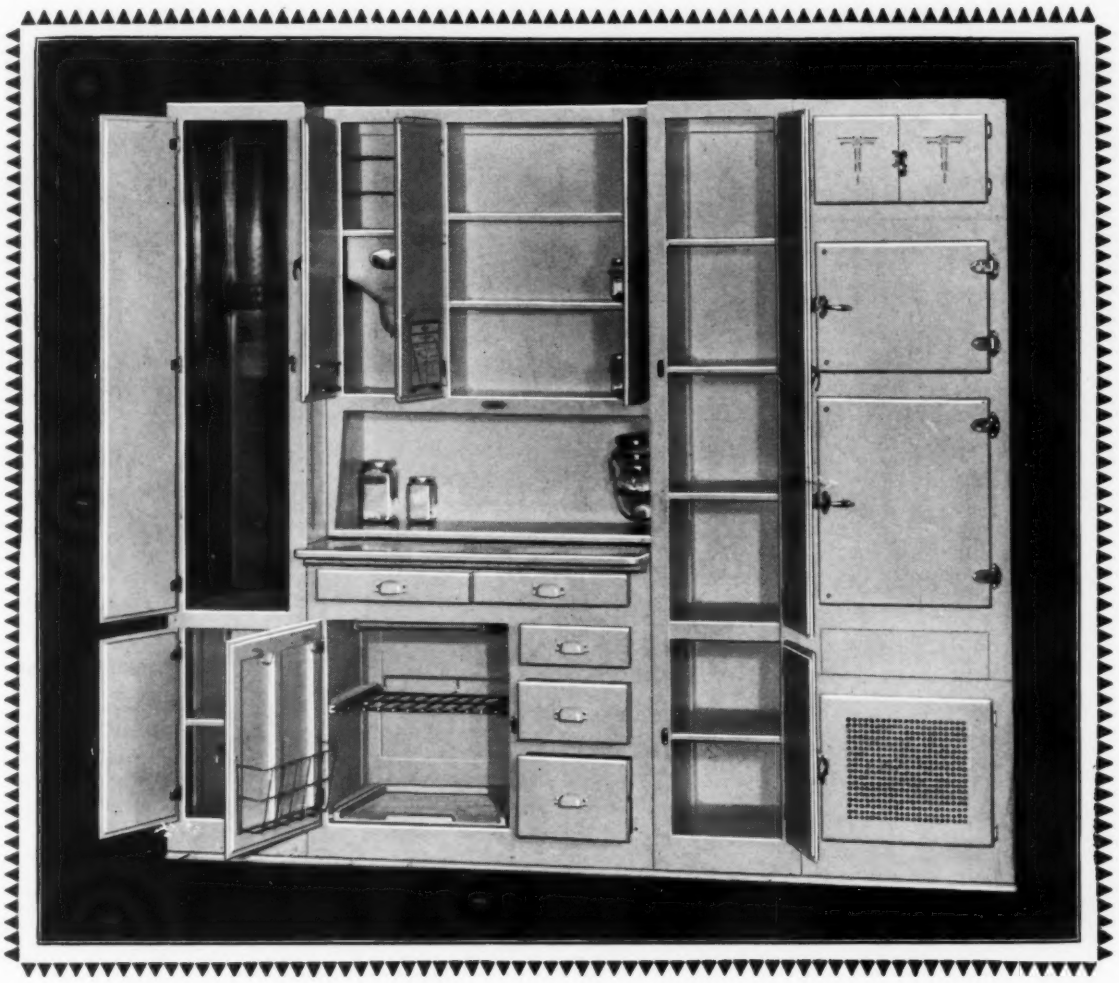

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Right: the Dinofold ready to serve four people. Sturdy, rigid, charming in appearance. There is a color combination to harmonize with any kitchen color scheme.

Above: the Dinofold—folded up and out of the way in an instant. May be used on wall, door, or in wall recess.

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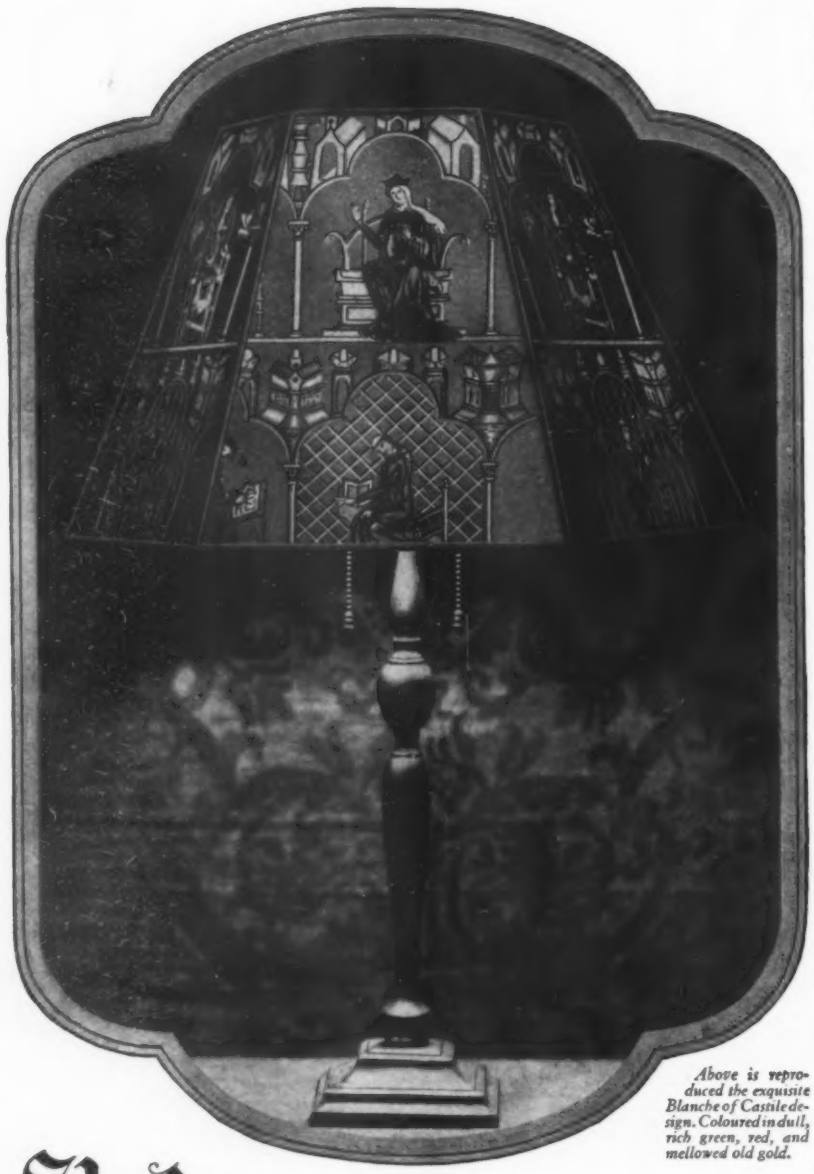

Above is reproduced the exquisite Blanche of Castile design. Coloured in dull, rich green, red, and mellowed old gold.

Shades by de Sherbinin

IT is most essential, in Period interiors, that the illuminative effects be meticulously in accord. Quite significant also, is the fact that such results are most frequently obtained to the greatest degree of perfection with lampshades of parchment.

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Another of Carl Malmsten's designs, in which tradition is garbed in a Modernist dress without giving offense

MODERN FURNITURE OF SWEDEN

(*Continued from page* 142)

discarded the contributions of the past decades. Traces of Empire linger especially in the legs of tables and chairs. An effort has been made to preserve what is beautiful and discard what came about through accident or through handicap of the craftsman when he made his original design. The simplicity of the later Renaissance style also lingers. It always had a great deal more of a vogue in Sweden than did the more ornate Rococo and Baroque fashions.

In the modern product, comparatively little attention has been paid to the stylization of old native peasant types of furniture. Yet in these, Sweden once had a highly distinctive national contribution. It was neglected as foreign manufactured styles were imported, and a consciousness of its full value did not penetrate the remote country districts of Sweden until American antique dealers and others began to scour the country for rich "finds" of old refectory tables and corner cupboards and other pieces that are the source of a collector's delight. Now such exportations *en masse* are expressly forbidden by Swedish law. And before the ravages had really begun the finest examples had already been salvaged by the museums of Sweden.

Those old examples are modernistic in their simplicity. Stylized in the conventions of the *Art Nouveau*, they might become some of the finest examples of modern art as well as of the modern Swedish national art. Yet the designers of furniture are disposed to show a marked conservatism and to branch out from patterns nearer at hand in point of time—the patterns evolved during the past two centuries. The architects who have designed the new public buildings both in Stockholm and in Gothenburg have been the ones who have made the more decisive break and found the early Vasa period, the beginning of the 15th Century, an exceedingly fruitful source of inspiration.

And this source is near at hand. About fifty years ago, when industrialism was penetrating every level of life, the distinguished Swedish antiquarian Arthur Hazelius conceived the beginnings of Skansen, the outdoor museum and park in Stockholm where old houses with their furnishings have been gathered from every province of Sweden. Now each province has its own local outdoor museum also. In these places the past lives on, a resuscitated past which is endowed with artless truth and beauty. Chairs, tables and other pieces of furniture serve to emphasize the point already stressed—that there is no wide chasm to be bridged between that early national contribution and the contemporary modernistic vogue.

Simultaneously a half century ago other influences made themselves felt. Nääs Institute, developing into a teachers' training school for sloyd, was founded near Gothenburg, on the western coast of Sweden. Sloyd, giving direction to skill with the hands, became second nature to the Swedish school child. And in Stockholm the society of Friends of Handicraft was organized. With many ramifications it has survived and has grown to become a powerful factor in the field of decorative arts today.

And the results of these fifty years in all the Swedish crafts are a fairly comprehensive and far-reaching and satisfying answer to the challenge of William Norris that "we who are part of civilization are responsible to posterity for what may befall the fairness of the earth in our own days." In Sweden the attempt to reinstate art into industry retained its pristine quality. The movement remained a movement for the sake of art. It did not become esoteric as it did in England in the Pre-Raphaelite group.

(*Continued on page* 154)

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as told by one herself

In the Tale of

The Witching House

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Then when it came to the heating of it, he had his eyes opened good and wide. He found out that Mrs. Bess had him backed off the boards, when it came to the right down chilly facts about that intentionally warm subject. In truth, she knew so much about it, that we finally persuaded her to write it up. After which we made it into a delightful little bookie. Admittedly it was written mostly for "you women folks". But I've noticed lately, that the letters of request for it are more and more coming from men.

The book's name is "The Witching House." It's yours for the asking.

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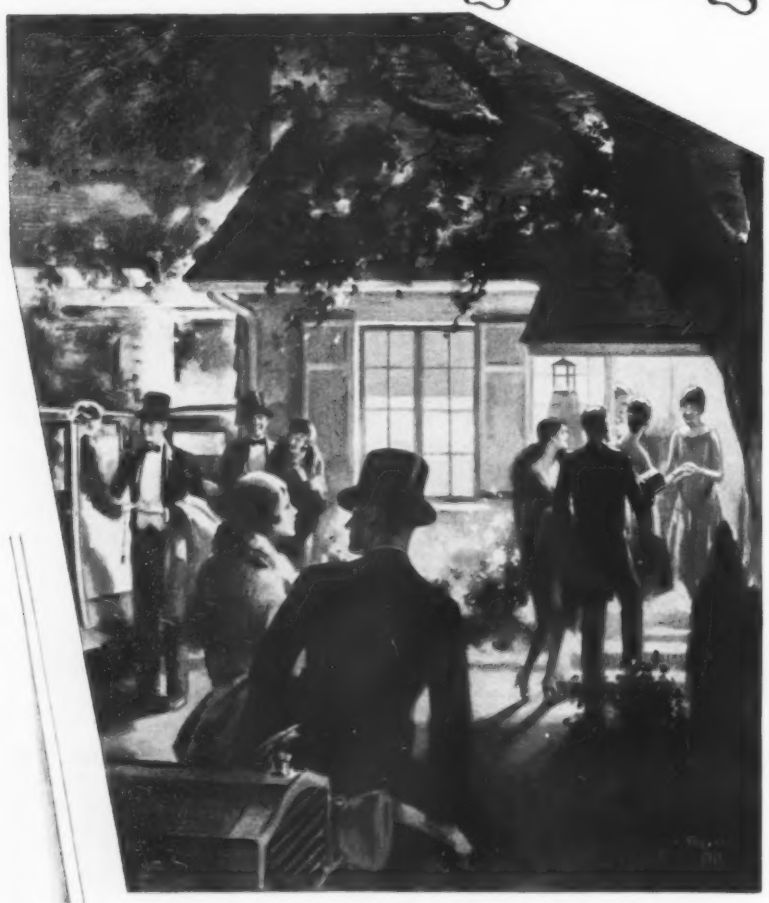

THERE are those who follow Fashion, and those whom Fashion follows. The discerning ones who set social standards have decreed that only *genuine* engraved stationery and forms are correct. Makeshifts and substitutes lack the essential character and charm. To make certain of *genuine engraving*, be sure the identifying symbol shown below is affixed to the material you buy.

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EARLY EUROPEAN STONEWARE

(*Continued from page* 124)

when Gaspar Andries and Guy Janson established a pottery at Norwich, and there produced what they gallantly called "*les poteries gracieuses de la reine Elizabeth*;" they were, however, foreigners, and it was not until the last half of the 17th Century that Dwight of Fulham, already mentioned, concerned himself with solving "ye mysterie of ye Cologne wares," and whose initiative appears finally to have led to the development of English stoneware and the later and finer salt-glaze.

By way of diversion, mention may here be made of a romantic and very ingenious story which legend has attached to the history of stoneware, particularly current when *Grès de Flandre* was considered descriptive of all Continental Stoneware. Jervis gives it (*A Pottery Primer*) as follows:

> "The introduction of Stoneware in Europe is generally conceded to Germany, though there is a curious story of Jacqueline of Bavaria, Countess of Hainault and Holland, considerably antedating the earliest known German example. She appears to have been the storm centre of troublous times, at one time leading an army in company with her lover, the Duke of Gloucester, against her husband, twice imprisoned and finally forced to cede her possessions to Philip "The Good" (save the mark) and retire to the privacy of the Castle of Teylingen. Here she occupied herself with the superintendence of a pottery, and is said to have worked in it herself. After her death in 1436, at the age of thirty-six, the small jugs made there were thrown into a moat 'that they might in after ages be deemed works of antiquity.' None of those discovered is of any artistic merit. They are generally known as 'Vrou Jacoba's Kannetjes.' "

We may, I think, without injustice to "Vrou Jacoba's" memory, or without lingering to shatter the "Kannetjes," return to the less legendary pottery of the Rhineland.

CLAY COLORS

The clays used in the Rhenish and Flemish stoneware were cream white, brown and a slate grey. The tendency of this stoneware to crack under extreme changes in temperature may have discouraged an earlier interest in the process of its manufacture on the part of the English potters, to whom its ornamental qualities might not have been a tempting enough incentive for their seeking its secrets to add to the practical products of their own earthenware potteries. Perhaps only the English nobles of the day would have patronized potters of a ware as elaborate as the various Rhenish and Flemish stoneware drinking-vessels, etc., which, myriad in form: jugs, mugs, flagons, ewers, beer-pots, pitchers, bottles and so on, were in general use in the Rhineland and Low Countries.

There were important stoneware potteries at Raeren, near Aix-la-Chapelle, at Frechen and at Siegburg, in the neighborhood of Cologne, also potteries at Höhr and at Grenzhausen in the Westerwald, east of Coblenz. In Bavaria there was a well-known pottery at Creussen, not far south of Bayreuth. The Flanders of the 7th Century comprised only Bruges, but later it took in territory extending along the North Sea from the Scheldt to the Calais-Dover Straits, covering the present area of Belgium, a portion of the southern part of the Netherlands and a part of northern France. Into the Flemish Low Countries came the knowledge of the salt-glazed stoneware from their German neighbors. The Flemish potters produced some excellent examples. We find, in consequence, true *Grès de Flandre*, wrought by Flemish potters from designs by Flemish artists. Many of these pieces bear in relief decoration the arms of Flemish families for heraldic decoration seems to have been as popular in Flanders as in Germany. However, the Rhenish stoneware is more remarkable.

16TH CENTURY DESIGNS

The earlier Continental stoneware was undecorated and lead-glazed, when glazed at all. After the introduction of salt-glazing, molded and applied, molded ornament developed to a high degree of beauty and craftsmanship, reaching its finest period in the 16th Century. The designs for this decoration were endless in variety. The ornament was cast in clay in wood, metal or stone molds which were carved *intaglio*. This molded ornament was then applied to the surface of the moist stoneware by means of slip (liquid clay) before the glazing and firing of the piece. The Rhenish and Flemish stoneware of the last half of the 17th Century are especially beautiful in design and execution, the thin salt-glaze permitting sharply defined ornament, but the art deteriorated in the next century.

In the earlier period of its pottery, the white stoneware of Siegburg was not glazed, although it reached a high state in perfection before glazing was employed. The brown stoneware of Raeren was all salt-glazed. The drinking vessels and flagons of Siegburg were produced in one piece, while Raeren vessels were in two sections, these being joined. In Raeren vessels this joining can be detected.

Much of this early stoneware shows on the foot of its various pieces whorled markings occasioned by the removal of the pieces from the potter's wheel by means of a copper wire drawn under the clay to separate it from the wheelstand. The Siegburg potters resorted to "thumbing" the foot of a vessel, that is to say, smoothing it with the thumb, and Siegburg pieces exhibit this peculiarity.

The Westerwald district potters of the grey stoneware employed a decoration enhanced by enamel colors: blue, violet or polychrome. Sometimes the potters of the Raeren brown stoneware also employed blue decoration (occasionally this stoneware of Raeren was grey in body).

Brown was mainly the color of the stoneware produced at Frechen, some of which was tinted with blue, and certain other Frechen pieces are to be

(*Continued on page* 174)

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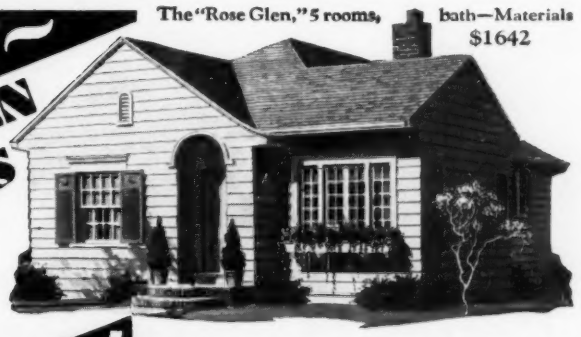

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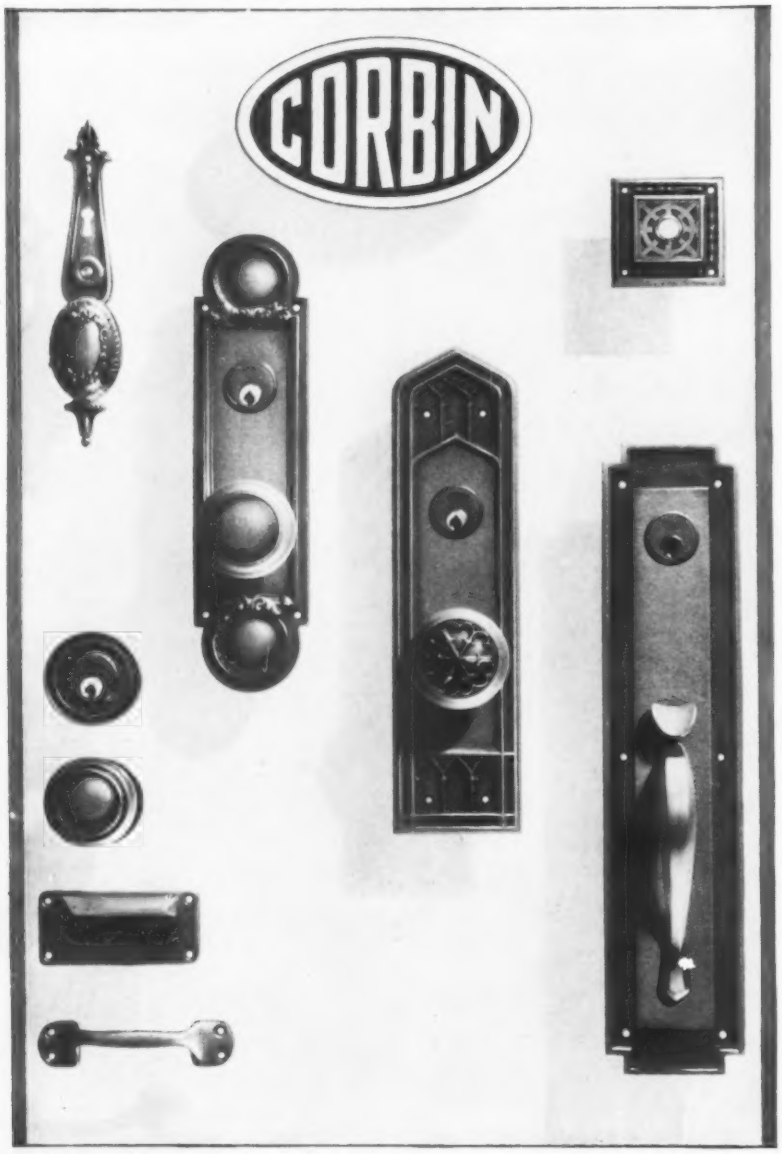

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A film of green-blue water softens the brilliance of life under the sea as portrayed in this scenic wall paper which was designed by Harry L. Hoffman for Richard E. Thibaut, Inc.

A NEW UNDER-SEA WALL PAPER

THE color and forms found at the bottom of the sea defy all attempts at description. Mere words give but little idea of the beauty and fairy-like quality of this region. This fact is attested to by William Beebe, the well known author and naturalist, in his article "Color under the Sea," in the December 1927 House & Garden. It was this article which created a vogue for under-sea decoration by pointing out to artists and decorators the subtle beauty of life on the ocean floor and the innumerable opportunities for color effects.

Since that time many fabrics have boasted submarine tendencies, and screens, bathrooms, dressing rooms, as well as living rooms, have been painted with the under-sea motif as the guiding inspiration. It is easily understood, however, that only those artists who have had a first hand, undiluted view of life under the sea are really equipped to portray its subtle differences of color and form. Harry L. Hoffman, an artist whose work was shown at the time of Mr. Beebe's article, has actually viewed this form of life at close range, for he spent many months studying and actually painting on the ocean's floor.

It is therefore no small wonder that Richard E. Thibaut, Inc., commissioned Mr. Hoffman to design, exclusively for them, a wall paper that would adequately depict the richness as well as the mystery of life along coral reefs. The two illustrations on this page form the basis for the underseas scenic wall paper which resulted from this commission. The paper, fancifully called, "Faerie Seas," is made in four strips, each eighty inches high and forty inches wide. The highest point in the design is four feet six inches, which enables the decorator to cut the design at any point above this height, if the dimensions of the wall space so demand. The colors are outstanding in their true representation—green-blue for the sea, the brilliant yet softly toned colors of the coral growths, which shade from warm buff, yellow, crimson and sepia to mauve.

Bright blue fish with broad bands of brown enliven the mystery of the sea. The forms depicted range in color from salmon pink and faint yellow to mauve and deep green

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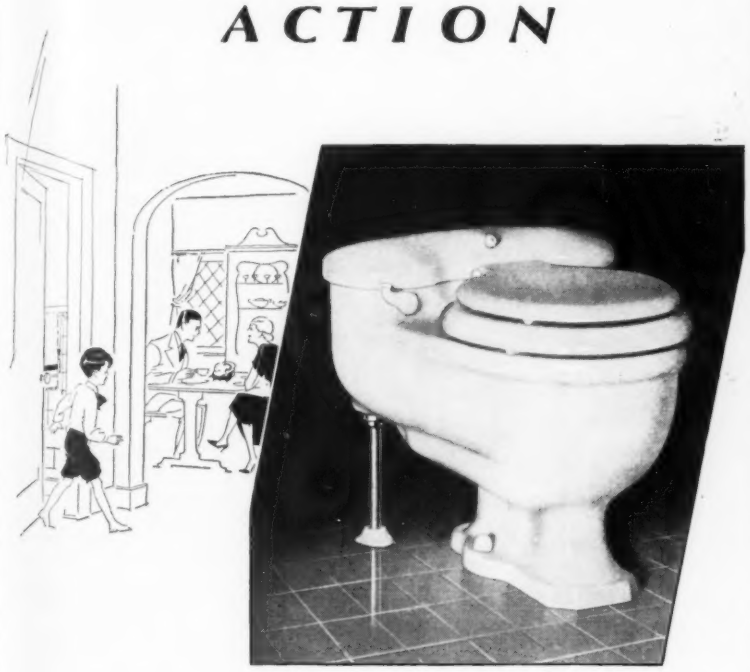

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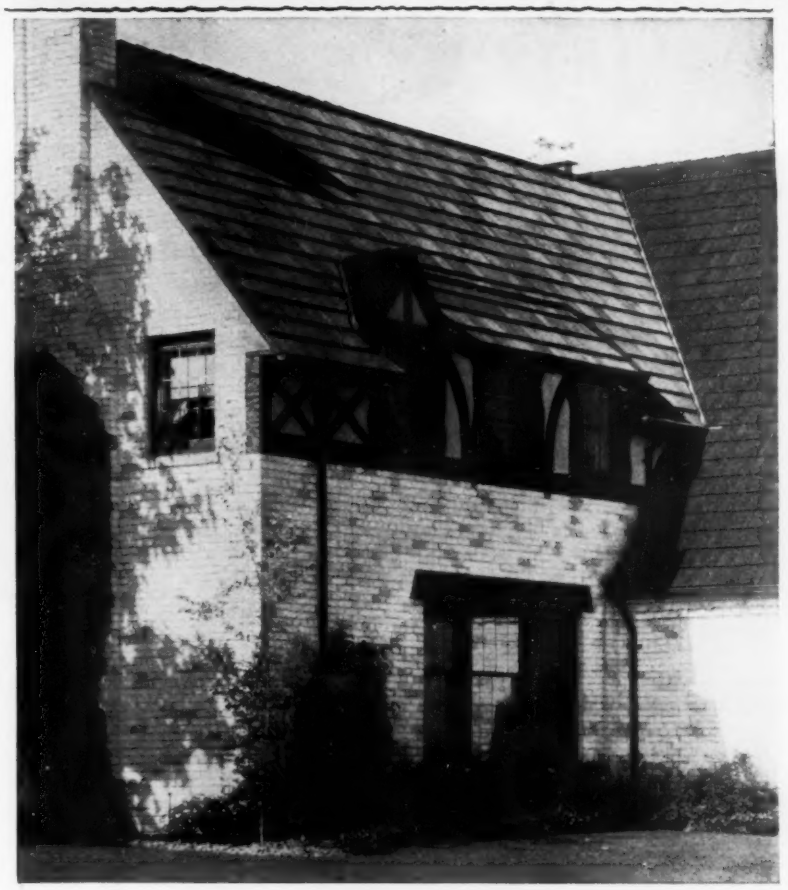
Beautiful Exteriors



The Crowning Beauty is the Roof ▲

All edge grain. 24 inches long. ½ to 1 inch butts. Undersides and tops smooth to lay snugly tight on roof and sidewalls.

The most beautiful home can be spoilt by a flat uninteresting roof. The roof pictured above is that of one of the most beautiful homes in the exclusive Broadmoor addition, Seattle. It is a striking example of a good roof. Fitite Shakes were used, and they will last a century or more.

Fitite Shakes are an improved reproduction of the old hand-split shake, plus the "Fitite feature"— the smooth under side and top.

Made of red cedar, Fitites are light in weight, yet substantial in appearance ... the thick over-lapping butts produce beautiful shadow lines.

Let us send you the booklet offered below, so that you can discuss Fitites with your architect or contractor. He can secure them from the leading stained shingle companies — from lumber dealers.

Fitite Shakes

Better than hand-split shingles

FITITE CEDAR SHAKE CO., 4421 White Building, Seattle, Washington.
Please send me your booklet, "*Beautiful Exteriors.*"

Name_____

Address_____

Your Architect or Contractor_____ FIT-2

Yesterday . . .

These Floors

Looked Old, Dull and Worn

TONIGHT, they gleam with a soft, subdued lustre, reflecting mysterious lights and shadows in a way that is not possible with any finish, other than Old English Wax. A small can of this magic polish gives quick, sure and lasting beauty to any floor—whether it has been waxed, varnished, shellaced or painted.

Saves Frequent Cleaning

Old English Wax not only gives floors a lovely polish but it also removes dirt. Besides your floors are protected by a durable coat of wax that protects them against scratches, heelmarks, and wear. Because of its hard, smooth finish, Old English Wax does not collect dust and dirt so quickly.

Old English Wax costs less than ordinary floor waxes because you need not use so much—a little goes a long way, and the polish lasts longer.

Floors waxed with Old English Wax make an impressive setting for your rugs and furnishings. With no other product can you add so much in appearance to your home. Stop today at your hardware, paint, grocery, drug, housefurnishing or dept. store and get a can of genuine Old English Wax. Made in U. S. A. by The A. S. Boyle Co., 1934 Dana Ave., Cin'ti, O.

Introductory Offer

$5.10 Waxing Outfit for $3.90

1 Old English Waxer-Polisher	$3.90
1 Can Old English Paste Wax	.45
1 Can Old English Liquid Wax	.75
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Special Sale Price	3.90
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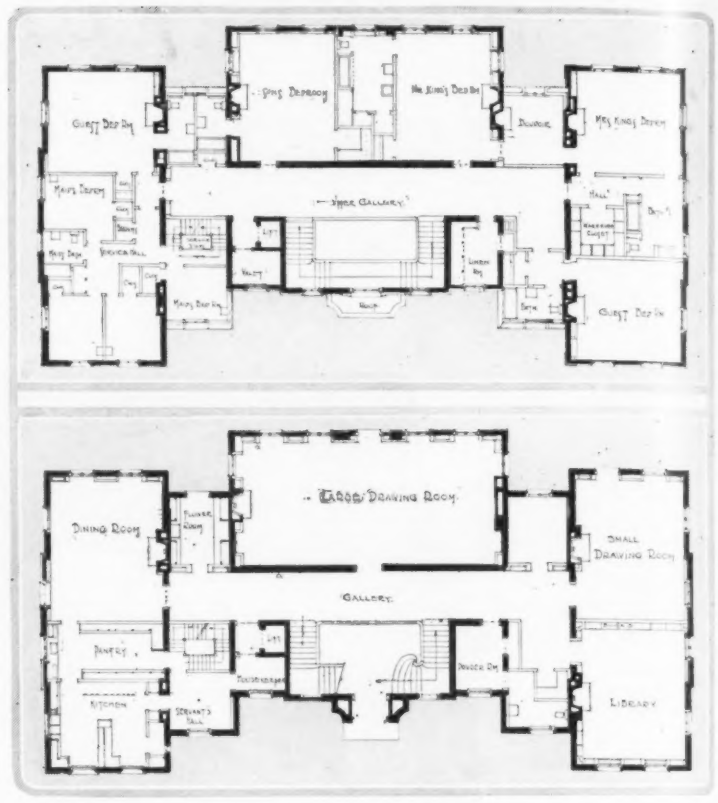
(Sale Price Denver and West $4.25; Canada, $4.50; Winnipeg and West, $5.00)

Old English Wax

PASTE & LIQUID POLISH

A MANOIR IN OHIO

(*Photographs on pages* 105, 106, 107)



SYMMETRICAL in design, the residence of Mr. C. K. King at Mansfield, Ohio is made up of three units—a long central portion connecting two narrow wings. On each floor a long gallery, or corridor, extends the length of the central unit.

Going into the house through the entrance shown in the lower photograph on page 105 we reach an impressive stair-hall which contains the stairs leading to the principal floor. Opposite the point where this staircase terminates is the large drawing room. As this room projects somewhat beyond the house proper it obtains exposure on two sides as well as the back. All the drawing room windows are of the casement type and reach to the floor, giving direct access to the rear terrace.

Also on the first floor are a small drawing room, library, dining room, kitchen and servant's hall. The second floor contains five master's bedrooms, two connected by a boudoir. Each of the bedrooms has a fireplace and private bath, and sufficient servants' rooms. This house was designed by Clarence Mack, architect.

MODERN FURNITURE OF SWEDEN

(*Continued from page* 146)

Nor did there come from Sweden a "cry of the children," a ringing plea for social justice. Nor an attempt at a new ethical evaluation arising through the distorted vision of a Raskilnokoff, in *Crime and Punishment*, who claimed for the individual the right to take human life, since industry kills. Nor even protests of a human soul tormented by the fear of becoming a mechanized Robot.

Sweden's contribution was not literary, nor humanitarian, nor political. It was consistently a contribution of arts and crafts. Pewter, silver, bronze, were quickened into new harmonious shapes. Weaving, indigenous to Swedish soil, easily made the most characteristic and representative contribution. Crystal glass with its gleaming surfaces invited the exquisite workmanship of the artist craftsman and, interestingly enough in view of the fact that it was non-indigenous, became esoteric in its beauty and quality—and costliness! Wood has responded perhaps most slowly of all. Modern furniture design in Sweden is quite definitely in process of becoming and forming. And to understand the striving for a national rather than a period style one needs to view it against this general contribution to the whole new movement of art.

And the furniture designs have been worked out along two directions. An attempt has been made to standardize the factory-made product along pleasing lines and to place it within reach of the most modest home. At first the ideal of simplicity was so overemphasized that the prospective purchasers were intimidated. But their objections were easily overcome. The second contribution was the more ornate design for public buildings. The Swedish group working on models suited to public buildings had an unusual opportunity offered them in the new Town Hall of Stockholm.

In all the designs of the modern furniture group one can detect traces of the influence of Empire or late Renaissance or the classicism of the Swedish Gustavian period. For the future one hopes for a more vigorous expression of the indigenous early Vasa manner. This, translated by the new technique, would become the essence of a Swedish national style.

Ambler Asbestos "Waltile"

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Now every home can enjoy the luxury and convenience, at low cost, of gleaming white or exquisitely tinted sanitary bathroom walls and cheerful spotless kitchens.

AMBLER ASBESTOS
"WALTILE"
is FIREPROOF
EASY TO CLEAN
BEAUTIFUL
ECONOMICAL

It meets the vogue for tiled wall effects in colors, and costs less than ceramic tiling.

It is highly enameled, and may be used in bathrooms, kitchens, dinettes, sun porches, physicians' offices, billiard rooms, and a multitude of other places. Made in 7 colors: White, Cream, Smoke, Pink, Black, Apple Green and Nankin Blue.

Write Dept. 4A for sample and full description.

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SHINGLE, SLATE & SHEATHING COMPANY
Factories:
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Ile de France

Centering about Paris, taking in the five great rivers, the ancient district called Ile de France contained all that was loveliest, gayest, most scintillantly alive in Europe . . . kings, statesmen, poets, beautiful women whose names are spells. Palaces, chateaux, gardens. The wars of Clovis, the fêtes of Le Roi Soleil, the thrilling story of Jeanne d'Arc, the pitiful tragedy of Marie Antoinette. What would be left of history if the old Ile de France had never been? . . . and carrying history to its completion today comes the new *"Ile de France"*, the most modern ship afloat . . . with the *"Paris"* and the *"France"*, the *"Ile de France"* provides a Weekly Express Service, the most enjoyable trans-Atlantic interlude, "the longest gangplank in the world" where France begins the minute you come aboard. Fastest and most direct service to Plymouth . . . then Le Havre, a covered pier . . . three hours . . . *Paris itself!*

Mediterranean Cruises by the "France", Feb. 7th and March 14th

French Line

Information from any authorized French Line Agent or write direct to 19 State Street New York City

New Beauty and Longer Life . . in Screens

ONE of the smart new finishing touches added to the finer homes of today is the metal-frame screen . . . now available in color.

The metal-frame screen is more practical; it lasts longer; it lets in more light. Too, it is trim and neat —and with color it harmonizes with the architectural design and decorative scheme.

You will want all the new ideas on screening. The country's foremost screen designers, The Screen Manufacturers Association of America, will give you full information without charge.

THE SCREEN MFRS. ASSOCIATION OF AMERICA

The secrets of beautiful screening as practiced by the Association's screen experts are revealed in this beautiful book, sent free. Use the coupon.

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456 East McMillan St., Cincinnati, Ohio
Please send free your new book, "The Fine Art of Screening the Modern Home."
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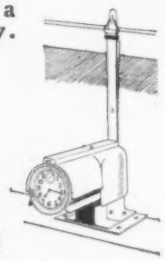
THE Quik-Seal Food Jar—has a special cover and a latch that hermetically seals the jar airtight. It's the best ever for coffee, cereals and foods that lose their flavor and crispness when exposed to air. Of clear glass with top japanned in jade green, blue or white. Two sizes: 6″ high, $2.50; 8″ high, $3.00

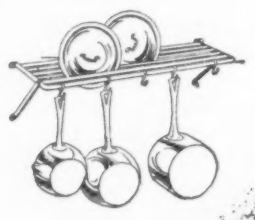
THE Big Chief is delighted with the Window Closer. Now he needn't sprint from his warm bed to close the window. The Closer does it for him. It fastens to the ledge, has a strong spring that hooks on the window itself. Set its clock for half an hour before getting up time—and at that hour down slides the window quietly. Enameled a neutral gray. $13.50

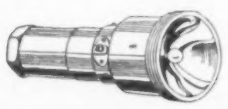


SHOPPING WITH JANET GRAY AT LEWIS & CONGER

THE One Legged Table is the most useful little table we own. It can be rested upon the lap or laid across the arms of a chair. The top, 30″ x 18″, adjusts to different heights. It also reverses. One side is padded soft—for cards. The other side is hard—for writing or sewing. Ours is a lovely clear apple green in color. But you can also get them in berry red, and in mahogany finish. $7.50

MY Pan and Cover Racks save me endless steps. I have one fastened on the door and another on the wall by the stove. When I need a pot or pan it's right there where I want it. Each rack has a row of sturdy sliding hooks and behind each pot is space for its cover to fit in. Made of copper plated steel. 21″ long. $3.00 pr.





THE No-Battery Flashlight is absolutely dependable. Never goes "dead" because it has no batteries and needs none. It generates its own electricity. A wind or two of the handle and you have light. They come finished in red, green and khaki color. $10.00

LEWIS & CONGER

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Janet Gray

© 1929 Lewis & Conger

Please send me the following items:
Enclosed is ☐ Check ☐ Money order ☐ Send C. O. D.

(State color of items wanted)

☐ One Legged Table 7.50
☐ No-Battery Flashlight 10.00
☐ Quik-Seal Food Jar 6″, 2.50; 8″, 3.00
☐ Window Closer 13.50
☐ Pan & Cover Racks 3.00 pr.

Name.....
Address.....
.....H-2

The living room in a residence at Bethayres, Penn., has plaster walls given an interestingly textured treatment. Leigh French, Jr., architect, H. D. Eberlein, associated

FOR PAINTED WALLS

MARIE HULSER

IT wasn't very long ago that interesting and picturesque wall decorations were in the minority, available only for those who had or could command special decorative talent. For the rest plain plastered walls were finished in great expanses of sameness. The desire for individual effects, however, brought about a more practical means of executing artistic ideas—a painted finish for every room, distinct in all its characteristics. There are now methods of wall treatment to fit every need and type of furnishings or architecture.

Among the most attractive of these comparatively new wall finishes are the ones that combine two, three and more colors, either blending or harmonizing, and with a smooth or rough texture. They rely for decorative appeal entirely on finish and tone, and if these be selected with a feeling for delicate color harmony are extremely successful.

The walls of a room supply a natural background for hangings and furnishings and can easily make or mar a room by being obtrusive, or, as is rarely the case, too restrained. In the foreground of popularity are the two-toned figure finish, the sponge stipple, tiffany blend, lace-stenciled or plain-stenciled wall, and in the rough texture field, obtained with a plastic paint, are the palm and the Italian finishes.

This first, the two-toned figure finish, is perhaps the easiest to secure, for it simply means brushing one color, as a finish, over the dry ground coat of another color, or a variation of the second color. The figure is produced by a newspaper, crumpled loosely, crosswise of the paper, and held firmly by both hands. The wad is then rolled down the wall over the wet finishing coat, which is applied over small pieces of the surface in strips of from two to three feet long. The paper removes just enough of the wet coat to permit the ground color to show through. This method produces a most individual wall that is suitable in almost any room.

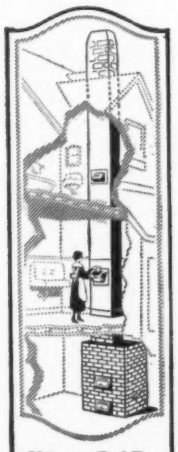
The sponge stipple finish, in addition to its decorative merits, has other advantages. It is equal to any type of room or personality. Where a novel and bizarre treatment is desired, or where conventional tones are required the sponge stipple is adaptable. And with this wall finish defects or streaks from an earlier coat of paint can be completely obliterated. It may be confined to a two-toned effect, using only the ground color and one stipple color; or several stipple colors, in harmony, may be used. A sponge stippled wall is best secured with a deep sea wool sponge, wet with the finishing coat of paint, and gently tamped about the surface (in small sections at a time) after the ground coat has dried. The motion should be circular rather than straight in line. Too, the effect aimed at should be sort of carefully careless, and each area gone over as little as possible. Where restraint is used in applying this finish the result is very lovely, but when the same spot is repeatedly stippled it easily may become blotted.

A most fitting wall decoration, to complete the charm and daintiness of a feminine bedroom, is the lace-stencil finish, a method which employs lace

(*Continued on page* 174)

KICK out the foul smelling, insanitary garbage can — and with it the dangerous basement rubbish pile, cause of 75% of residence fires and an eye sore always in the way!

Any *new* home can have the *Chimney-Fed* Kernerator. Just drop all garbage and waste into the handy hopper door — it falls to the basement incineration chamber where an occasional burning destroys the air-dried accumulation without odor. A match does it—no fuel required—the discarded combustible waste is the only fuel needed. Tin cans and other non-combustibles are flame-sterilized for removal with the ashes.



Chimney-Fed Kernerator — Should be in the plans and can seldom be installed in an existing building.

The *Basement-Fed* Kernerator, for homes already built or new homes where chimney location will not permit use of Chimney-Fed Kernerator, costs but little more than the portable gas-fired incinerator of half the capacity and the savings in gas pay for the Kernerator in a few years' time.

5 or 6 Room Residence Model $90. Masonry about $50 additional. Write for booklet.

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THE U.S. WAY OF INCINERATION

Garbage and Waste Disposal

for New and Existing Buildings

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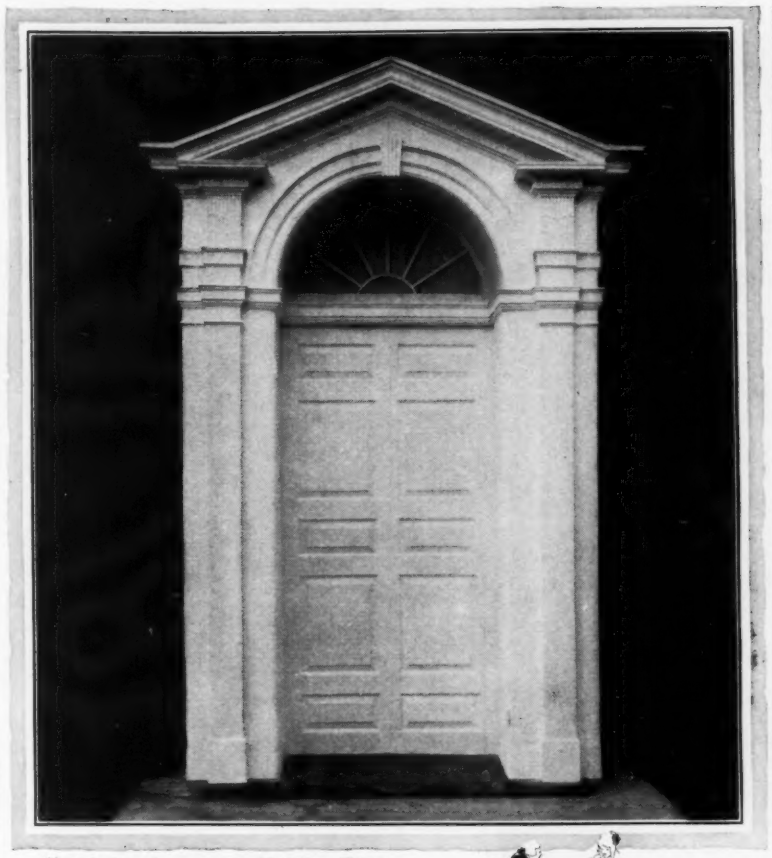

Above is the entrance to the old Runyon House, Trenton, New Jersey, which may today be seen at the Metropolitan Museum.

The old RUNYON HOUSE

was vibrant with patriotism and joy

". . . It was one of the early anniversaries of the Declaration of Independence. And at the old Runyon House had gathered nearly every person of consequence in Trenton to rejoice over the blessings of Independence.

Truly the ballroom on this notable evening presented a brilliant picture. Laughter, music, dancing, powdered and pompadoured gentlemen bowing deeply to beruffled beauties. A spirit of fine patriotism and joy was everywhere . . ."

A BOOKLET OF AUTHENTIC COLONIAL ENTRANCES WILL BE SENT UPON REQUEST

Hartmann-Sanders has recently published a booklet that will interest those who build homes in the historic Colonial tradition. The booklet illustrates a notable group of entrances of authentic early American inspiration . . . many being almost exact duplicates of famous originals, now on display in the Metropolitan Museum. The booklet tells how Hartmann-Sanders entrances are finely hand wrought by skilled craftsmen, who understand from long years of experience, every artistic detail. Write for the booklet. No charge, of course. Hartmann-Sanders Co., 2165 Elston Avenue, Chicago. Eastern Office and Showroom: 6 East 39th Street, New York City.

HARTMANN-SANDERS

PERGOLAS ✦ COLONIAL ENTRANCES ✦ KOLL COLUMNS
ROSE ARBORS ✦ GARDEN EQUIPMENT

Oh! to escape from the Commonplace

IT'S hard to be original *and* economical when building a home. But—whisper—here's a secret—if you'll avoid commonplace hardware, *much* can be done. Equip your doors, windows and cupboards with genuine Forged Iron Hardware by McKinney. Its designs carry out the very spirit of romance. Rugged beauty is in every graceful line and sweeping curve. You *can't* have an ordinary doorway with such hardware.

Pieces of every essential type are available to outfit a house complete: Early American, Dutch, Colonial, English, Spanish, and Italian. Best of all, the cost is surprisingly reasonable, and builders' hardware merchants carry it in stock. A brochure showing representative pieces will be gladly sent on request. *McKinney Mfg. Co., Pittsburgh, Pa.*

Q *Hear the* McKINNEY MUSICIANS every Sunday, 4:30 P.M. Eastern Time, 3:30 P.M. Central Time: WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, WLW, KYW, KWK, WREN, KSTP.

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Please send me, without obligation, the items which I have checked:
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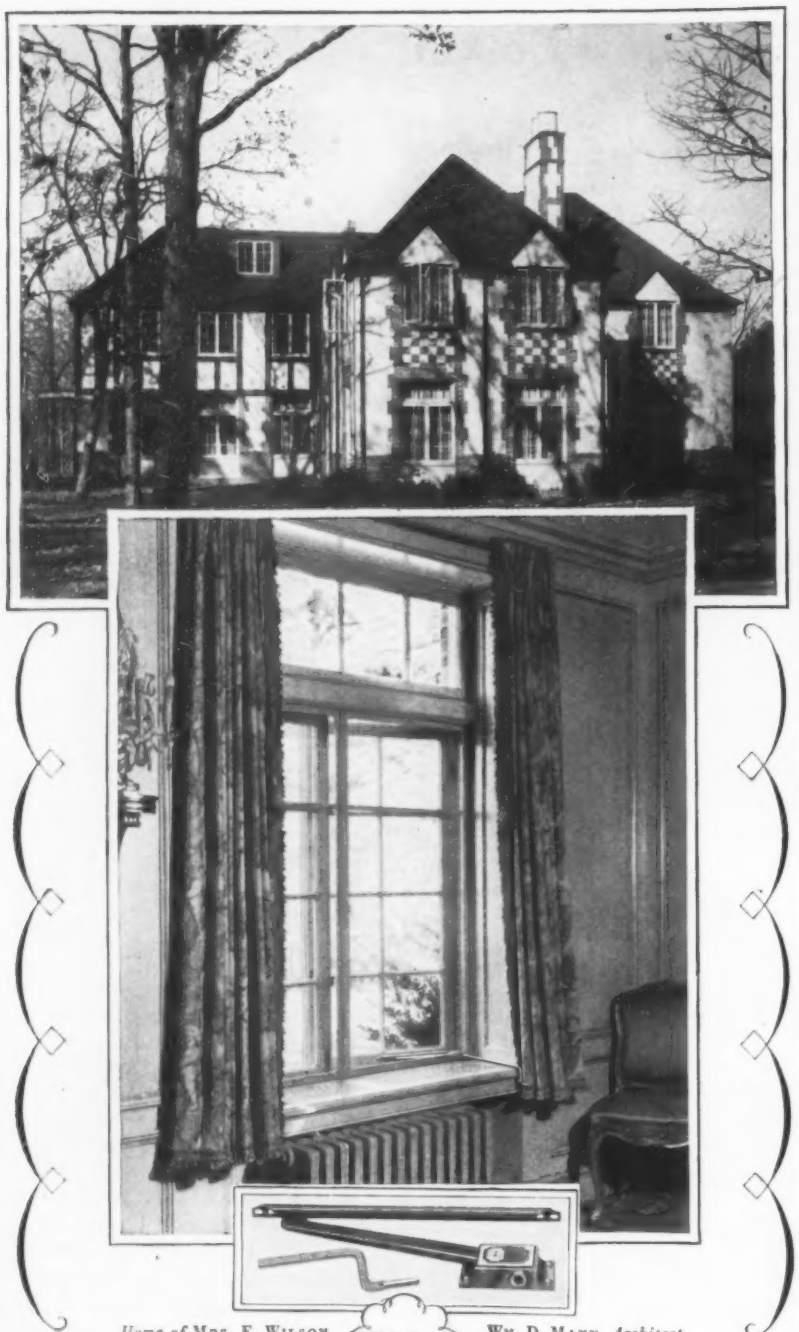

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WM. D. MANN, *Architect*
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WIN-DOR casement operators provide automatic, convenient control of casement sash without conspicuousness. In Mrs. Wilson's delightful house Win-Dor Series 25 Operators, finished to match the woodwork in every room, harmonize completely with the window treatment. The casements are opened and closed, unobtrusively, without moving the screens and are positively locked in any position.

You can afford to have this trouble-free window convenience, for the cost is very small. Ask for our interesting booklet which concerns things you should know about casements.

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CASEMENT HARDWARE

THE CASEMENT HARDWARE CO.
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CASEMENT HARDWARE HEADQUARTERS

The view from inside the Bassick bower gives an impression of distance. This is the outlook toward the left of the pictures on page 103

PLEACHED ALLEYS

(*Continued from page* 102)

pleached alley takes prominent place.

The modern arbor or pergola now in vogue has greater architectural value, can accommodate a greater variety of plants, particularly vines, but it cannot give the old-world air of an archway of interlacing twigs, a tunnelway of verdure, which marks the pleached alley. Not far from where I write there is, in the town of Brookline, Massachusetts, a very excellent old pleached alley of Hornbeam which dates back a century. This garden is walled and secluded and many fine old bushes of Boxwood scent the air. Within the enclosure one can forget the hustle and bustle of business and the hurly-burly of modern life, for so peaceful is this garden that it might well be four hundred miles instead of four from the State House of Massachusetts. Age, dignified age, enshrouds old gardens and at will one can summon forth scenes of childhood, of laughing, romping children and of merry maid and youth who played their part in hallowing the scenes.

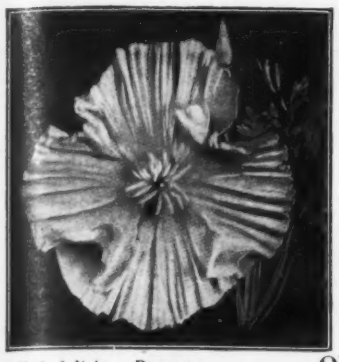
Pleached alleys belong not to the small garden, for they must have length to be effective, although they themselves lend enchantment to distance. The suburban land owner and others with small lots must be content with the pleached alley's poor sister, the arbor or pergola, but for the large garden, the country estate, or even the small garden that abuts on a farm, the pleached alley should find a place. However, no matter how large a place may be, this feature cannot be set out anywhere and everywhere, it must have a definite axis, must lead from some given point to another; if it be only the beyond. It may be entered by a gate and stretch from fifty to one hundred yards or more. It must always be planted in a straight line on level land; it should never wind or lead uphill. In the distance there should be some architectural feature, a sculptured monument, small temple or fountain, a distant spire or dome, or if there be a dip in the distant land a clump of Pine or Oak trees will well serve the purpose.

There must, however, be some objective to tie the pleached alley to the landscape. Such a sheltered pathway then becomes a most intimate and enchanting spot, bringing unrelated features into pleasant proximity. It should be enclosed from the house by a wall or a tall hedge. If its length be considerable, there may be lateral openings from which paths could lead to other parts of the garden and also help the play of light and shadow. Dependent on its length, the alley should not be less than twelve feet and up to eighteen feet in width, and if one hundred yards can be given to its length the vista looking down will seem a mile or more. The arch should not be less than eight or more than twelve feet high in the center.

It is necessary that much thought be given to the material used in planting. In Italy, where pleached alleys probably originated, the Holm Oak (*Quercus ilex*) and the Olive (*Olea europaea*) are used and as evergreens in countries where they are hardy have never been superseded. In this country, in the South, the Live Oak (*Quercus virginiana*) and in California, from Santa Barbara northward, the Golden Oak (*Quercus chysophylla*) would make fitting subjects. In France, and here and there in England, fruit trees, especially Pear and Apple, have been trained to serve this purpose and combine beauty of blossom and foliage with the lure of tempting fruit. In America these, together with the Peach and Almond, where climate permits, can be used.

The trees most generally used,

(*Continued on page* 164)

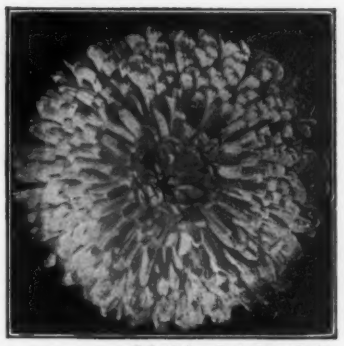


Eschscholtzia, Ramona — Lovely new poppy of exceptional beauty. Offer A A

Schling's Novelties for 1929

A Garland of Beauties for New Year Gardens

Dainty debutantes of Flowerland! Demure or debonair—ready to mingle in the most aristocratic of floral society—they are just the right varieties to give that touch of distinction, individuality—and novelty to your garden that you desire in the rest of your home. Don't miss one of them if you can help it!



Calendula, Campfire—Striking variation, very flat head and brilliant color. Offer A A

Adonis Aleppica—Unavailable for years. Magnificent re-introduction. Offer A A

Coreopsis, Mayfield Giant—A new strain from the antipodes. Extremely effective. Offer A A

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Super Wrexham—The last word in delphiniums — a marvelous achievement in hybridizing. Offer A C

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Schling's "Get Acquainted" Collection

A $3.25 value for $1.00

Schling's American Beauty Aster—Gigantic flowers, 7 inches across, 3 ft. stems, same color as American Beauty Rose.....Pkt. 35c

Schling's New Orange Glory Calendula—Golden orange perfect form. Very double. Pkt. 25c

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Schling's New Giant Hyacinth Flowered Larkspur—Excels all others in length of stems, size of flower spikes and general vigor..... Pkt. 35c

Schling's New French Marigolds—Glorious —Rich velvety brown, blotched on brilliant velvety scarlet. A gem.....Pkt. 75c

Schling's New Erysimum, Orange Beauty—Pale orange-yellow, wallflower-like spikes. Delightfully fragrant.....Pkt. 25c

Schling's New Giant Early Flowering Pansy, World Record—Flowers of immense size on long stems. In bloom from March to December.....Pkt. 25c

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OFFER A C

A Revelation to Delphinium Lovers

Super Wrexhams for 1929

A $32.50 value for $28.00

A new race with massive, tapering, spiral-like spikes of enormous length with individual flowers of new dimensions, indescribably rich and varied tints.

Advancement—(The Super Wrexham) Enormous flower spikes, 5 to 6 ft. of actual flowers and buds, nearly ten inches in width at the base. Clear electric blue with pale mauve center. 7 to 8 ft. Pkt. $10.00

Desert Flower—Good long spiral spikes of charming salvia-blue flowers with brown eye. A fascinating color scheme. 5 ft. Pkt.$7.50

St. George—Rich Reckitt's blue with black eye, long tapering spike. 5 ft....Pkt. $7.50

Alice Amos—Delightful pale blue, semi-double flowers, closely set on sturdy long spikes, excellent spiral. Hardy. 5 ft. Pkt. $7.50

OFFER A D

$18.00 value for $15.00

Wrexham Hollyhock Delphiniums

Six Superb Hardy Giant Wrexhams

Coquette—Massive, tapering spiral spikes from 5 to 6 feet in height, heliotrope and Venetian blue.....Pkt. $2.00

Monarch of Wales—Gigantic towering spiral spikes of deep blue and mauve. 6 ft. Pkt. $3.00

Queen Mauve—An exceptionally lovely eyeless pale silvery mauve, 3 feet of solid flowers, wide at base and tapering to the top; truly exquisite. 6 ft. .....Pkt. $3.00

The Bishop—Rich, gentian blue with white eye; a statuesque beauty. 5 ft. ..Pkt. $3.00

Violet Queen—A charming blend of violet and reddish mauve; long, tapering spikes of colossal size. 6 ft. .....Pkt. $3.00

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Carnation Earliest Dwarf Vienna, Othello—Dark, velvety crimson of the richest texture. A carnation that will compel spontaneous admiration. Very early, profuse blooming and fine for cutting. 75c a pkt., 3 pkts. for $2.00

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Mrs. Pierre S. du Pont

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Neither words nor artist's brush can portray this new Pansy in all its loveliness. It is a rich, pure golden apricot, blushed with salmon—a glorious June dawn—pure, without even the faintest trace of the usual center lines to mar its beauty. This is an entirely new and most distinct color in Pansies, forming a stunning contrast and perfect complement, especially to the purple varieties. It is a true giant in size, carried on long, strong stems, and the flower petals have great substance and are perfectly placed. The plants are astoundingly vigorous, blooming most profusely right through the season. A bed of this new Pansy is one of the most delightful of spring garden pictures.

Single pkts. $1.00; 6 pkts. for $5.00; 12 pkts. for $9.00

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Very Special! $87.25 value—$70.00

All collections on this page, including 6 packets each of the new Pansy, Mrs. Pierre S. du Pont, and the Snapdragon, Indian Summer—a total value of $87.25—offered to House & Garden readers for **$70.00**

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Bedding Petunia, Violet Queen—Deep violet-blue. 4 inches. Pkt. 50c; 5 pkts. for $2.00

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New Hollyhock, Double Imperator—Strikingly effective, with large cup-shaped flowers, 5½ to 6½ inches across. The outer edges elegantly frilled and deeply fringed surround a very finely fringed double rosette about 2 inches across suggesting a giant crested Begonia. In many charming tints.....Pkt. 50c; 5 pkts. for $2.00

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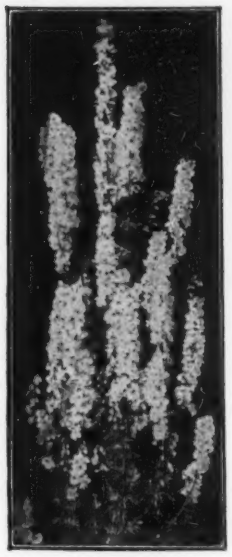
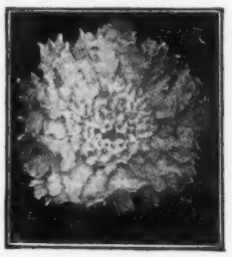


Mammoth Column Larkspur—New form and size, rivaling the Delphinium in columnar beauty. Offer A A



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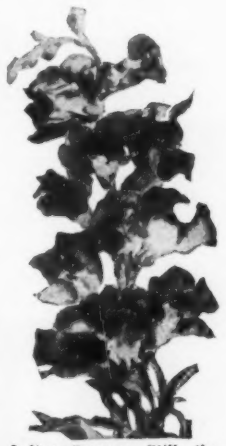

Indian Summer—Still the peerless queen of all snapdragons. Offer A F

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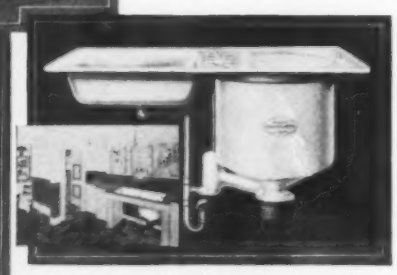

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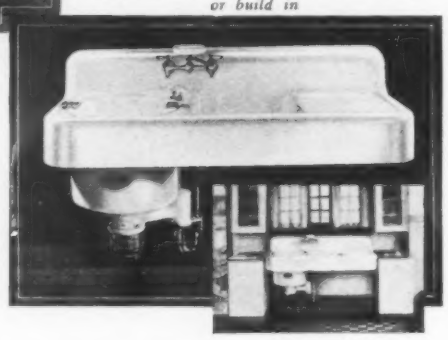

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As a background for the Rose garden are lofty pleached Pine arches aligned with the entrance gate. The latter is simple and flanked by Pines

PLEACHED ALLEYS

(*Continued from page* 162)

however, are those which have a natural tendency to inosculate; that is to say, those trees whose branches readily unite when the outer tissue is broken by friction or otherwise. Of these the Beech (*Fagus sylvatica*) and the Hornbeam (*Carpinus betulus*) are most eminent. The American Beech and Hornbeam have just the same peculiar properties and are just as useful except that the American Beech transplants badly. The Lindens are excellent for making pleached alleys, and so too are the Hazelnuts, of which there are a number of species. Where climate admits the Crepe Myrtle (*Lagerstroemia indica*) with its pink and white fringed blossoms would be a charming subject. In eastern North America the Flowering Dogwood (*Cornus florida*) would make an ideal plant for this purpose. I wonder that no one has tried this lovely tree with a few of the pink variety interspersed. What a glorious picture it would be in spring with its flowers, and in the fall with brilliant fruit and colored foliage! I know of one pleached alley in this country made of Golden Willow (*Salix vitellina*) and it is very effective indeed, especially throughout the winter months, but a good deal of care is entailed in clipping, tying and bending the branches.

In the pleached alley proper no framework is used; the structure is formed entirely by interlacing stems and branches of the plants. However, a few wires are permissible and if these are used Wistaria and even the Grapevine can be fashioned into a lovely archway. I am told of a place where the common Privet (*Ligustrum vulgare*) is used to form a green alley. It does not recommend itself very much to me, but in a warm climate the broad-leaved Shining Privet (*Ligustrum lucidum*) would make an ideal subject. There are other plants that might be used but those mentioned above are sufficient proof that there is no dearth of suitable material.

Now, as to planting, first of all a proper trench should be made and filled with good garden soil enriched with fertilizer; the plants, trimmed to a single stem and the lateral branches shortened to mere spurs, should be planted about eighteen inches apart. If Hornbeam, Beech or Hazelnut is used, the plants should not be placed perpendicularly but at an angle and in opposite directions in such a manner that they cross above the middle at which point the bark should be broken or sliced with a knife and the plants tied. In a few months a natural union will have taken place. Pruning to a single shoot should be continued until the plants meet in the center of the archway; then the lateral branches may be allowed to intercross and interlace and so the pleached alley becomes an accomplished fact. Trimming and feeding are the only other cultural details necessary.

A century is not the compass of the pleached alley's life span. Properly planted and tended it is as permanent a garden ornament as any living bush or tree can be.

Trees at Meadow View Farms, estate of Mr. F. Wallis Armstrong, Moorestown, N.J.

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The Willow Gentian (G. asclepiadea) is a worthy species that requires a cool situation among large stones or low-growing bushes. Late summer brings its blue trumpets

FIRST STEPS WITH GENTIANS

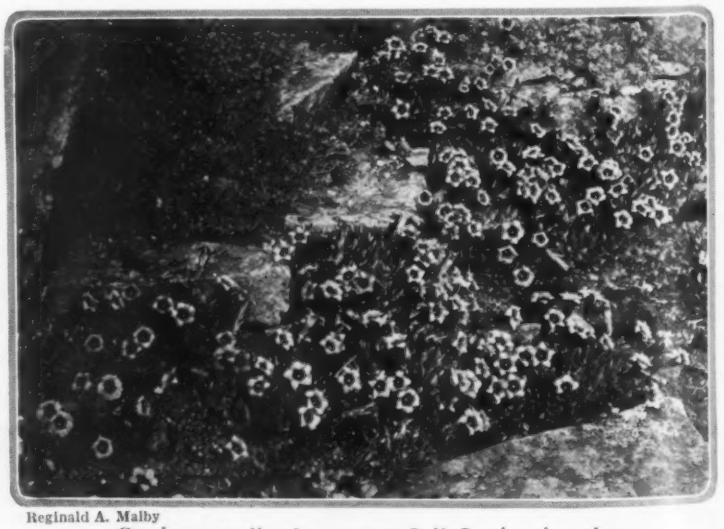
(*Continued from page* 81)

wisdom should deter me from the admission that I have grown *acaulis* under every condition conceivable to my imagination and never induced a flower. Mrs. Clement Houghton grows it by the yard in her beautiful Chestnut Hill (Boston) garden, and it flowers amiably for Mr. Lown. But it is well known to be a capricious plant. The secret probably lies in the fact that there are numerous local species so closely resembling *acaulis* that it is not always possible to know which we have; and these different species differ in their requirements. From the granite (and this would indicate a dislike of lime) come *G. kochiana*, *G. alpina* and *G. excisa*, all of rather a dark and dull blue. From the limestones come *G. clusii* and *G. angustifolia*, pure and brilliant as to hue. E. A. Newell Arber *(Plant Life In Alpine Switzerland)* says that the common Bell Gentian, *G. acaulis*, is especially frequent on limestone soils.

The flowers of Gentians run to two forms: the trumpet or bell, and the star. Some of the most lovely (and difficult) take the latter form. Best known among these is *G. verna*, which has been characterized as "gloriously incalculable". In any case it has been more amiable with me than *acaulis* in the matter of flowering. A mixture of leafmold, sand and a little loam, with a plentiful admixture of stone chips, seems to suit it and moraine is often recommended for it. Certain it is that it should not be allowed to dry out during its growing season. One good parching under our burning suns will do it incalculable harm.

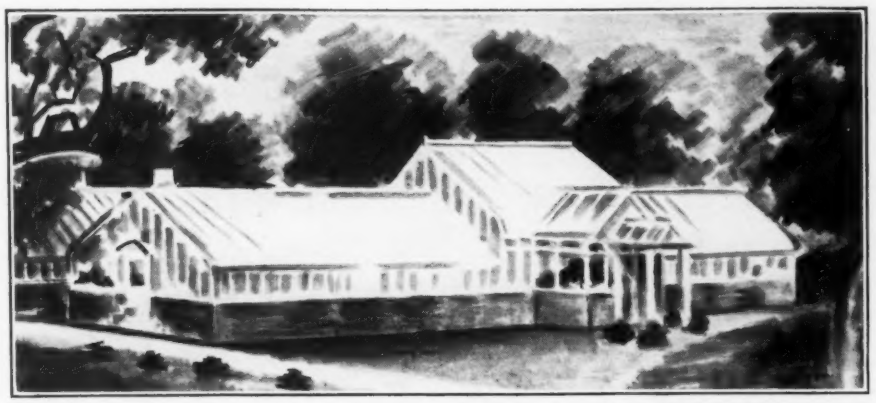
This lovely little plant is especially dependent upon companionship, so here is a list of congenial spirits that may be housed close about it: *Primula frondosa, Androsace laggeri, Androsace carnea, Phyteuma hemisphericum, Globularia nana, Veronica canescens* and *Erythraea diffusa*, an engaging relative with pink flowers. A handful

(*Continued on page* 170)



Reginald A. Malby

Gentiana acaulis, the common Bell Gentian, is rather finicky, but, once pleased with its conditions, a real gem among rock garden plants. Mr. Farrer recommends a rich soil mixture for it



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Bring the Tropics Right to Your Door

FLOWERS in a riot of color . . . green vines heavy with grapes . . . fruits golden and rare—all these may be yours on drab winter days. Choose a Lutton Solar V-Bar Greenhouse. (Perhaps attach it to your garage where the same heating plant will care for both.) Only be sure it really *is* a Lutton Solar V-Bar. For this means ultra quality construction throughout, better ventilation, and the maximum amount of sunlight to nurture your plants.

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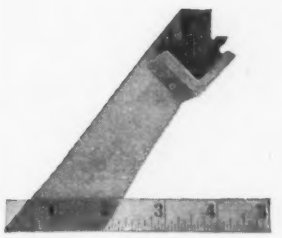
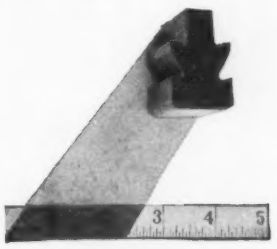


Notice the difference in the amount of shadow cast by the Lutton Galvanized Steel V-Bar (top) in comparison with the ordinary wooden bar (bottom). This difference means that actual growing hours are added to every month by the use of the original, patented V-Bar, which we manufacture exclusively.



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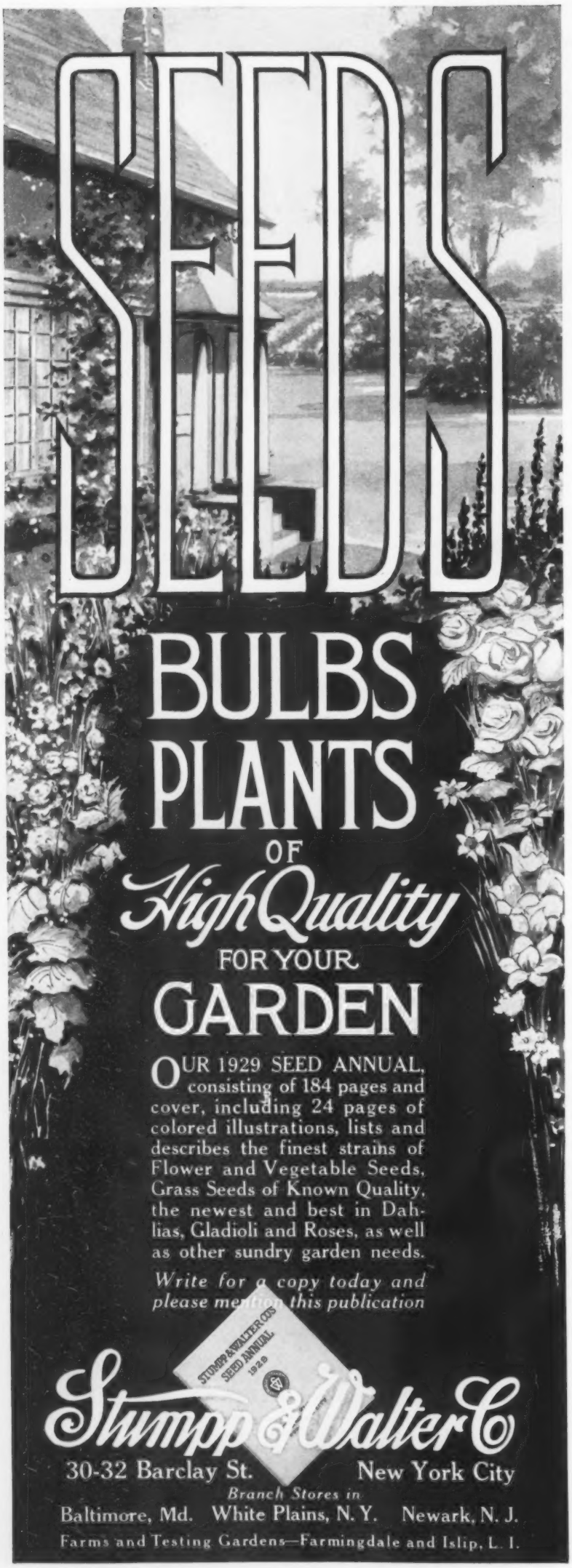
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FIRST STEPS WITH GENTIANS

(*Continued from page* 166)

of little Daffodils and Crocuses also make good company for it. *Gentiana verna* is one of the first flowers to star the mountains as the snows retreat, and perhaps its blue is the finest known in the world of flowers.

G. angulosa is close to *G. verna* and is said to be altogether a more robust and tractable plant than the Spring Gentian, but I have not thus far succeeded in securing it. Two others of this lovely star group are beyond the skill of first steppers and, for that matter, of many who have long played the game. These are *G. brachyphylla*, said to gleam 4,200 feet high upon the Matterhorn, and *G. bavarica*, of spongy damp pastures of the higher calcareous Alps. I must here note that Sir James Cotter *(A Simple Guide To Rock Gardening)* says that *G. brachyphylla* is less difficult to grow than many of its tribe; but this is not in line with the great mass of testimony.

AN EASY SPECIES

Perhaps the most kindly disposed of all desirable Gentians towards first steppers is *G. septemfida*, an August-flowering species from alpine pastures of the Caucasus. Given a rather low situation on the rock garden in sunshine, and a deep soil compounded of leafmold, loam, sand and many chips (the last to ward off drought) this plant should thrive and increase and prove a most precious possession. Its slender stems are inclined to flop, and each is finished off at the tip with a head of lovely large soft blue flowers, well-opened bells, that on old plants are borne with great freedom and make a fine show. *G. lagodechiana* is a small edition of *G. septemfida*, and also a willing doer. It quickly forms dense little tufts of small leaves from whose midst arise many half-procumbent stems bearing clusters of fine blue white-throated blossoms. Both these plants are of great value to the rock gardener because of their late flowering. *G. freyniana* is another species belonging to this group, with flowers somewhat larger, of a fine blue paling in the throat.

Of the same general character as the foregoing, but a much taller and stronger-growing plant, is the Willow Gentian, *G. asclepiadea*. All who have seen its graceful masses among the rocks of the marvelous rock garden at the Edinburgh Botanic Gardens (where Gentians are grown with consummate skill) will desire to possess this plant. Two feet tall it grows, its long, bending, leafy stalks weighted with glorious blue trumpets in the late summer. It requires a cool situation among large stones or low bushes and a soil that is deep and cool. There is an albino form worth having, but among blue-flowered seedlings some will be found poor in quality of color; only the best should be retained.

H. S. Thompson *(Alpine Plants of Europe)* says that this species is most often found on limestone.

A number of excellent Gentians have been introduced in recent years from the regions of the Himalayas, and we are happy to be able to procure two of them in this country at the present time. These are *G. Farreri*, (Mr. Farrer's great find and introduction) and *G. sino-ornata*. Both are to be seen superbly grown at the Edinburgh Botanic Garden. They are growing on the lower reaches of the construction in a cool and friable soil of loam, leafmold and sand, and make a most dazzling display. These Gentians make tufts, that widen into mats, if luck attend you, of narrow pointed leaves out of which arise frail bending stems a few inches long, carrying enormous trumpet-flowers, one to a stem. *G. sino-ornata* is the stronger-growing of the two and its trumpets wear a more brilliant blue; ultramarine is perhaps a strong enough word to describe it, but there are softening purple shadows in the throat, and the long buds are suffused with buff and veined with black. I have seldom seen a more exquisite flower. Mr. Farrer describes his Gentian as Cambridge blue, but with me it has shown itself considerably paler, though of a most lovely and luminous quality, and the throat white. It has the characteristic markings on the exterior that give these flowers such real distinction.

ABUNDANCE OF BLOSSOMS

One of the proven delights of *Gentiana farreri* is that quite tiny specimens bear a most extraordinary number of blossoms, which is quite contrary to the rather stingy habit of the race in general. From experiments in my own garden I am induced to believe that these two plants are not averse to a good deal of acidity in the soil. It seems safe to affirm that these fine species, given reasonable care and comfort, are going to be a joy to rock gardeners. Of course they are still new-comers and we do not know a great deal about them, but thus far they do not display the skittish unreliability of such as *verna* and *acaulis*.

Of course all this is to say little enough about the great Gentian tribe; but first steppers will find their hands full and their hearts likely to be broken in the effort to garden-break even the few species enumerated. No mention at all has been made of the numerous fine North American species, but I hope in a later paper to give these their proper due.

I shall be glad upon the receipt of an addressed envelope to direct anyone interested to the sources whence seeds or plants of Gentians may be obtained.

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Regal Lily Bulbs at cost!

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Lawn Group of Evergreens

Lawn Group

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Aster, Perennial, Sub-coeruleus
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Campanula, Carpatica, Mixed
Canterbury Bells, Mixed
Chrysanthemum, Annual, Double and Single
Chrysanthemum, Perennial, Shasta Daisy Westralia
Clarkia Elegans, Mixed
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Cornflower, Blue
Cosmea, Early Single, Mixed
Daisy, Giant Double, Mixed
Delphinium Belladonna
Delphinium, Hybridum, Mixed
Dimorphotheca, Aurantiaca Hybrids
Erigeron Speciosus
Eschscholtzia, Special Mixture
Eschscholtzia, Ruby King
Gaillardia, Large-flowered, Single
Geum, Double, Mrs. Bradshaw
Godetia, Double Rose
Hollyhock, Double, Prize Mixed
Larkspur, Stock-flowered, Mixed
Lavatera, Loveliness
Lupinus, Polyphyllus, Hybrids
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Pyrethrum, Single, Mixed
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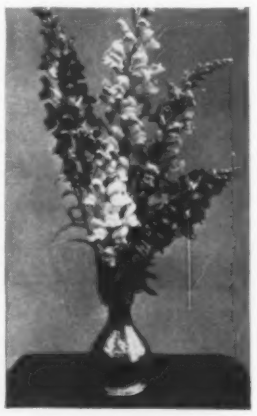
Scabious, Mauve
Stock, Salmon Beauty
Sweet William, Pink Beauty
Verbena, Giant Pink
Zinnia, Giant Double, Mixed



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England's Best

TULIP TIME IN SOUTH CAROLINA

(*Continued from page 82*)

baked through by weeks of hot, dry weather. In the early winter a light mulch of manure was given as food.

The second year the flowers were just as lovely and there were many more blooms, all large and perfect. But there was no spectacular increase apparent. After the tops had entirely died down and there was every indication that the bulbs were ripe, Mrs. Blake had them taken up.

The number harvested almost brought consternation! Old Herbert said: "Mis' Blake, there certainly is a passel of 'em. Where on earth did they all come from?" Where indeed? And where could boxes be found to put them in so varieties could be kept separate and where could they be put to ripen further during the summer? But boxes and places were found and bulblets were carefully attended to.

It was not until November came again and brought its planting time that the bulbs were counted. When one plants in drifts of a hundred, fifty on each side of a path, counting is an easy matter, and that is what was done. The beds were prepared the same way with the addition of a generous amount of bone meal. As the bulbs came up this spring they were lightly cultivated and an application of compost was worked into the soil. When the buds appeared another application of compost was made. All of which is more or less a prosaic story.

But there was nothing prosaic about those Tulips. Nor after one sight of the glowing path could one blame the Dutch. Tulip-mania is undoubtedly a perfectly justifiable state of being. In the spring sunlight when days were calm, the chalices were lifted so high above the leaves that it seemed as if an iridescent cloud hovered over the beds. When south winds blew they looked like huge butterflies or quivering hummingbirds dancing above the gray-green of Tulip leaves and Iris blades. The first year the bulbs were planted so that the pinks shaded into the lavenders, through the reds and into the bronzes. This spring the pinks melted into the lavenders, accentuated occasionally with a flash of deep purple. The bronzes drifted into a soft yellow, the whole theme appearing in ever deepening tones until the path led into the woods where Crabapple and Dogwood caught the song of spring and sang the finale.

The bulblets had been planted in a broad border along the road and were flanked with Iris. This was done so they could grow uninterruptedly for their blooming period in 1929. Not so. Those precocious Tulip babies all bloomed this spring. Their stems were not quite so tall, their cups not quite so deep as the older ones, but they were lovely. The more mature bulbs stood thirty inches or more above the bed and their cups were deep.

All are to nestle snugly in their out-of-door beds this summer and ripen under the summer sun. What the harvest will be next year remains to be seen.

Tulips sing but one melody in Mrs. Blake's garden. From the first of January, when warm days lure Scillas, Crocus and Pansies from behind the shelter of the rocks in the rock garden, through the riot of the Daffodils into the Tulips and Iris, Peonies and Roses, until the heavy frosts lay low the last of the hardy Chrysanthemums, this garden is so beautifully managed that apparently it is at its height at all times and no bare beds and jaded looking plants ever tell of the passing of one cycle into the bloom of another. The twenty tried and true varieties which bloomed so valiantly and reproduced so prodigiously are Princess Elizabeth (pink), Reverend Ewbank (lavender), Edmée (rose), Dream (heliotrope), Bronze Queen, Cardinal Manning (violet), Moonlight (soft yellow), Phillipe de Commines (deep maroon), Louis IV (purple), Inglesbie (yellow), City of Harlem (red), Valentine (lavender), Clara Butt (pink), Apricot (yellow), Jubilee (purple), Massach (pink), Prince of Orange (yellow), Prince of Netherland (scarlet), Mrs. Farncombe Sander (red), and Psyche (pink).

HOUSE & GARDEN'S BOOKSHELF

OLD SILVER OF EUROPE AND AMERICA. By E. Alfred Jones, M. A. Philadelphia: J. B. Lippincott Company.

COLLECTORS of old silver, who read this book—and all of them should—will ask the question, "Has Mr. Jones attempted to condense too much in too small a space?" And the probability is that each of the collectors will find that the reply is "Yes". Those of us who are more familiar with old silver from long association, will be able to supply, by visualization, much of what this book has omitted. But such volumes as this should not be prepared with a view to finding its readers among the professional or among the experienced private collectors. Every author of such a book should address himself to the beginner and we certainly cannot admit that this present volume has fulfilled this intention.

Not so much because the text is lacking informative value, even if this is too brief. But rather from the point of the illustrations. Embryo collectors are like children. They have to learn the A. B. C. of the branch of antiques which they lean to for the moment. As their knowledge becomes wider so does their interest become keener. And, again like children, the beginner-collector of any antiques learns more readily if he acquires the rudiments through the medium of good pictures.

Here, this book demonstrates the short-sighted policy that prevails among English publishers—the lack of attention to the quality of the illustrative pages. None of the plates in this book are better than "fairly good"; others should not have been used. In most instances objects have

(*Continued on page 176*)

The World's Best in Flower Seed

CONSTANT striving after new high quality standards in Flower Seeds has won for the House of Dreer the patronage of the most exacting estate gardeners. The jobs of these men depend on their delivering the flowers to their employers, and our ever growing list of customers among estate gardeners best speaks for the quality of Dreer's Flower Seeds.

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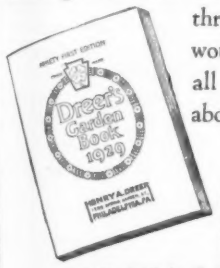

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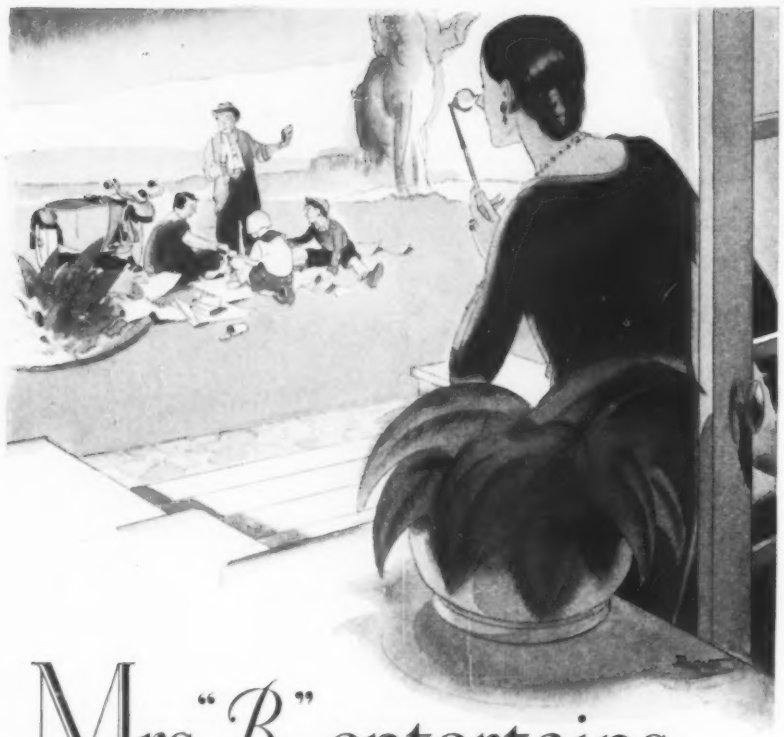

Mrs. "B" . . entertains . . . *unexpectedly*

Mrs. "B" was a bit puzzled, not to say annoyed. She had planned a quiet week-end without guests.

But here were guests . . . uninvited. Very much in the foreground were people . . . picnickers . . . obviously individuals of very little "background."

These "individuals" could not have intruded if the "B's" had enclosed their country place with a trim and strong Anchor Estate Fence. When "B" returned from the golf club, he was reminded of this.

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Consult Telephone Directory for nearest office.

ANCHOR *Fences*

FOR PAINTED WALLS

(*Continued from page* 156)

curtain materials as stencils. By use of this material it is possible to transfer intricate designs to wall panels, or, if desired, to cover the entire wall space with the delicate pattern of the curtain. The size of the stencil will vary according to the size of the design and the size of the wall or panel to be decorated. A wood frame similar to a window screen is needed, on which to tack the lace. No sags or wrinkles must be permitted to remain in the lace, and it should be stretched so that the design is not distorted. Then the stencil is given a coat of shellac, which holds the design in shape, although the stencil remains flexible and can be rolled. This type of stencil may be used on a smooth wall after the surface has been prepared with a ground coat of gloss paint or enamel, upon which, when the stencil is transferred, the light will reflect a silky finish. More commonly, however, it is used over a flat wall paint.

The plain stencil has many opportunities in a room that lacks interesting architectural features or whose walls need some finish to give it character. The variation of stenciled designs makes this finish suitable to both the formal room and the children's playroom. Innumerable color effects may be obtained, although these colors should be governed by the wall and ceiling colors of a room, by the trim and furnishings. One very attractive application is the stenciling of a narrow border design on plain walls to simulate panels. In the nursery the stencil may be employed to good advantage by decorating the walls with a border of animals or birds, or nursery rhyme characters, and in the bathroom a stencilled border with which is matched a design in the window curtains or the towels. Ready cut stencils are available in a variety of figures for all purposes and are applied over a flat ground coat of paint in much the same fashion as the lace curtain stencil.

Tiffany blending is still another of the many attractive wall treatments, and one of the easiest to accomplish. In the case of the graduated blend the finished walls show a shading of color, starting dark at the bottom and fading off to a very light note of the same color at the top. The preparation for this finish is the same as for the others, after which horizontal stripes are painted on the wall, the bottom stripes containing more color than those higher up. This is done by easing off the pressure on the brush, and the stripes are spaced farther apart as the work proceeds upward. Then, beginning at the top the stripes are blended together with a stippling brush or cloth, and the final result is a perfect shading from floor to ceiling.

With such a variety of interesting wall finishes it is quite possible to decorate a house so that it will have no two walls alike, and to introduce into a room a background of harmonizing color that will not become monotonous. Paint, on wall surfaces, is a decorative medium of distinction, to be used with discretion and good taste.

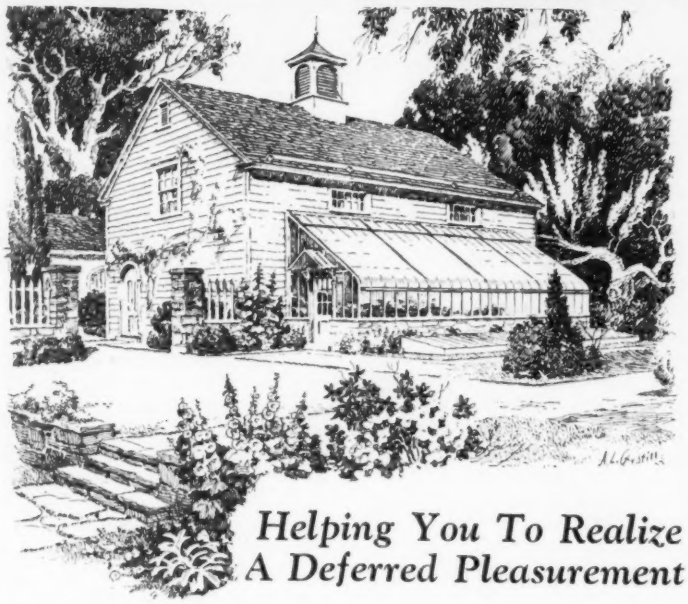
EARLY EUROPEAN STONEWARE

(*Continued from page* 148)

found with something of a lustrous surface. Both the Raeren and the Frechen potters were partial to the type of decorated vessels known as "Greybeard," "Longbeard," or "Bellarmine," displaying a grotesque bearded head on the neck of pieces, and sometimes on the body, or repeated, burlesquing, it is said, Robert, Cardinal Bellarmin (1542-1621).

The Bavarian brown stoneware of Creussen was enriched with enamel colors, as was the Nuremberg earthenware. The Creussen "Apostle" jugs are of much interest, and of course rare. As their name suggests, figures of the Apostles enter into the ornamentation. Biblical subjects were, indeed, great favorites with the German potters. Some of the Creussen pieces are blue in ground and bear polychrome decoration.

Lovers of ceramic art will be well repaid for turning to the study of Continental European pottery, and there is much to be learned about this old-time stoneware of the Rhineland and Flanders, great-great-grandfathers, the old "Greybeards" may be called, of the later stoneware of England. I suppose even the most indefatigable and fortunate collector would come upon a hundred delicate, beautiful, perfect Chelsea shepherdesses and Bow Shepherds before coming upon a single fine Siegburg *canette*, Raeren or Frechen *Bellarmine*, Westerwald *Good Samaritan*, Creussen *Apostlekrug* or an exceptional piece of true *Grès de Flandre*. Pieces of this sort do not lurk languorously in unexpected village antique shops; it is highly probable that one may not come upon them at all, unless in some museum. Still, King Alfred's Jewel was stumbled upon in Somerset! At any rate possession is not always a requisite to appreciation, else museums would have no interest to anyone but an official.



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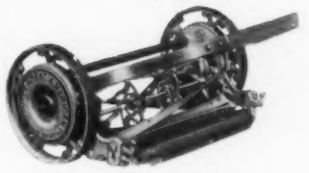
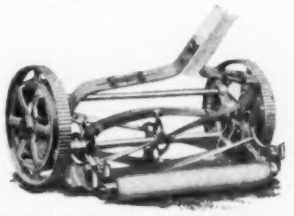


The SUPER Great-American, Ball Bearing (Roller Bearing Wheels).



The New Wm. Penn, Ball Bearing—one size only, 16-inch—Price $16.50 at Philadelphia.

PENNSYLVANIA
Quality
LAWN MOWERS

GENEVA PINK
Snapdragon

One of Hunt's Introductions

NEW, yes; and novel too. Wonderfully lovely shade of light and dark pink. Long spikes, carrying many flowers from early summer until frost.

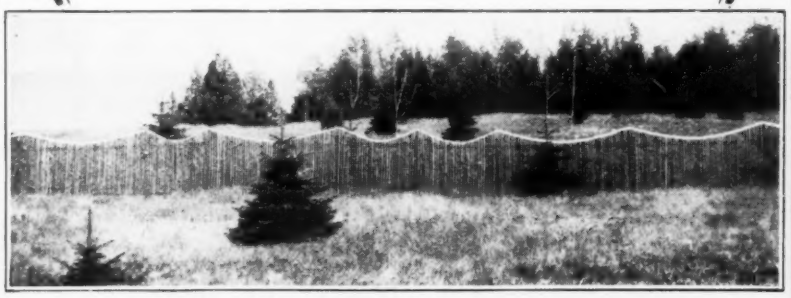
Large Packet $1.00
Three Packets for $2.75

Hunt's New Catalogue lists high-quality flower and vegetable seeds, lilies, roses and plants for home gardens. A copy will be mailed on receipt of your name and address.

WILLIAM M. HUNT & CO., Inc.
115 West 45th St.
New York City

"Cedarcraft" Fence Primitive

The Aristocrat of all Fencing



Pronounced by landscape architects to be the most beautiful fencing on the market.

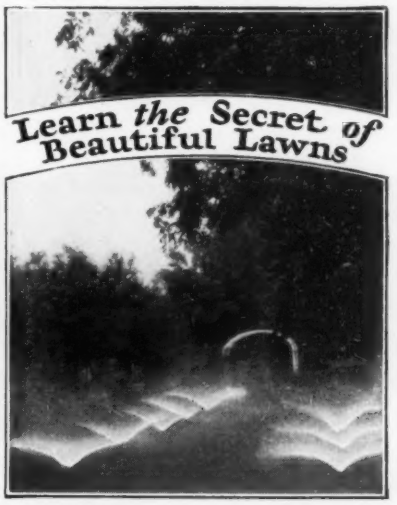
MADE of whole round Michigan White Cedar posts, rails and pickets left in the Natural Bark. No other fence offers just that same blending effect with Nature's background, and the curved top of this Fence which is brought into relief by the soft silver grey tone of the sharp edged (not pointed) tops of the pickets presents a graceful appearance obtainable by no other means.

Produced in three designs, Under-curve, Over-curve and Alternate Over-curve and Under-curve sections, with several different type gates from which to choose. Height Under-curve sections, maximum 48 inches; minimum 39 inches. Height Over-curve sections, maximum 57 inches; minimum 49 inches.

MICHIGAN CEDARCRAFT COMPANY
GREENBUSH, ALCONA CO., MICH.

PLEASE send me your free illustrated "Cedarcraft" Fencing Catalogue.

Name .....
Address .....
City ..... State ..... H. & G.



PREPARE now for beautiful lawns next summer. You can laugh and loaf through the hot, dry months and still have rich, velvety turf and luxurious flowers around your home when you install the EVERGREEN concealed sprinkler system. This simple, efficient system puts artificial rainfall at your instant command with merely the turn of a valve. It may be easily installed at low cost by any handy-man. You should know about it.

Interesting Booklet sent free—You will find a complete description of Evergreen Sprinkler Systems, illustrations of systems in use, and notes on the simple method of installation in our new booklet, "The Secret of Beautiful Lawns." Write for a free copy today. We'll send it by return mail.

Evergreen Lawn Sprinkler Co.
22 W. Austin Ave. Chicago, Ill.

FEBRUARY - the month to plan for your garden

And here's something that will make all the difference between an ordinary garden and one with Old-World charm.

Garden Almanack

for FEBRUARY, 1929

1	F	Seeds of annuals and perennials should be ordered if this is not already done
2	S	
3	S	*Sent coupon for Dubois catalog.*
4	M	Trees and shrubs should be ordered from the nursery. Prune the grape vine.
5	T	
6	W	
7	T	*Interesting pictures of Dubois garden uses arrived.*
8	F	Sow vegetable seeds in the greenhouse or frame – early tomatoes, cabbage, cucumber, beets, celery.
9	S	
10	S	*Found could make lovely new garden by erecting Dubois fence.*
11	M	
12	T	Get flats prepared for seeds to be started indoors. A light open soil with plenty of drainage is essential.
13	W	
14	T	
15	F	
16	S	
17	S	*Our Dubois fence arrived!*
18	M	Prune shrubs which bloom on new wood, such as grape, hydrangea, rose of sharon, H. P. roses, mock oranges, etc.
19	T	
20	W	
21	T	*Old Bill Foster put up our Dubois in only half a day.*
22	F	
23	S	Spray lime and sulphur for scale and fungous diseases.
24	S	*Guilfords came for tea. Caroline adored our "old-world garden spot" created with our new Dubois.*
25	M	
26	T	
27	W	Prune trees and shrubs before the buds begin to swell.
28	T	

Garden Suggestions by DOROTHY GILES, *member, Garden Club of America; author of "The Little Kitchen Garden" and other garden publications.*

WHAT makes an English or French garden the very symbol of peace and quietude?

Not just their flowers . . . . nor even their air of antiquity. No, it has something to do, say people who know, with the way they're shut off from the world.

And that's done very largely by Dubois!

This famous French fence has been used for centuries to enclose gardens abroad. Not only does it provide an effective screen, but it forms an ideal background for flowers, sheltering against heavy wind or snow, and serving as a frame for the entire garden. Vines cling to it easily and need never be torn down,

as Dubois requires no painting. And because of its rare beauty and charm, neighbors are quick to welcome it as part of the landscape.

Dubois is the only genuine French woven wood fence on the market. Be sure to distinguish it from cheap imitations.

Dubois is made by hand, of split, live, chestnut saplings woven closely together with heavy rust-proof Copperweld wire. Comes in 5 ft. sections, ready to erect, in three heights: 6' 6", 4' 11", and 3' 10", with quaint gates to match. Lasts a lifetime. Moderate in cost

DUBOIS
Woven Wood Fence

Made in France

Imported Solely by

ROBERT C. REEVES CO., 101 Park Avenue, NEW YORK CITY

(Formerly at 187 Water Street)

Please send me your free illustrated booklet on Dubois, containing photographs showing its many applications, complete details of construction, erection data, and prices.

Name.....

Address.....

City..... State..... 21

HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 172)

been crowded onto one page with an absolute disregard for their relative sizes; also to the advisability of showing characteristic details.

In a few instances the sizes of different articles are quoted in the index of the plates. But in very few. For example, one of the illustrations of American silver: on this page are two inkstands, a large cup and cover, and a kettle. The size of the cup is given as 11 inches high. Were we to presume this to be the approximate scale of the other objects—and most inexperienced collectors would do so—then the kettle would appear to be 4 inches high and the inkstands equally out of proportion to what they really are.

Another unfortunate instance of this "crowding" of too many objects on the same picture is that illustrating English standing salts and salt cellars of later periods. Actually these vary in height from sixteen inches to two inches. Yet to quote only one misleading instance on this page: an Elizabethan salt, sixteen inches tall, appears on the picture, smaller than one which is less than eight inches high.

Many enthusiasts of early American silver will take issue with Mr. Jones for the statement that Paul Revere was "the most conspicuous (silversmith) by reason of his part in the American Revolution and not of his superior workmanship."

We will and do commend Mr. Jones upon this effort to produce a brief history of the silver craft of different nations. But we feel that he could, with his undoubted ability and knowledge, have given us a better. Had he been less anxious to produce a *magnum in parvo* the probability is he would have come nearer to a *magnum opus.*

None the less this same abbreviated history contains much enjoyable and instructive reading; and despite the shortcomings we have observed, it is one that should find a place on the bookshelves of all silver lovers. For furniture and all other crafts, however attractive, will never offer quite all the lure that emanates from old silver. Nor does any collector, interested in this ware, ever become satiated with literature treating with his hobby. And of all present writers on the subject none has a more intimate acquaintance with early silversmithing than Mr. Jones.

E. W.

EARLY AMERICAN WROUGHT IRON. By Albert H. Sonn. New York: Charles Scribner's Sons.

TO most of us iron is merely iron. Consequently to the same "most" it offers little attraction. Now come these three volumes by Mr. Sonn which will convince the greatest skeptic that as much art is displayed in the iron objects wrought by the wayside blacksmith as that found with the work of other craftsmen.

The book relies, and relies successfully, upon the three hundred and twenty excellent plates reproduced from drawings made by the author. To turn the pages of the three volumes, slowly, is to realize a quickly increasing interest toward old wrought iron and a spirit of envy toward the draughtsman who has discovered so great a variety of examples.

One pleasing feature is the elimination of unnecessary prolixity. Such text, as there is, is restricted to a short but concise history of old ironwork, after which we are carried on by the pictures. With each of the latter a short description appears on the opposite page. This supplies the origin of the example illustrated and, often, historical data connected with it.

In this way we are shown the old wooden string latches and bolts of the early 17th Century and the more elaborate wooden fastenings that appeared soon afterwards. And so on to the splendid ornamental gates and iron fencing that still recall the splendor of Charleston and other cities in the South. It might be said that nothing is omitted for the three volumes cover everything from weather vanes to footscrapers.

The author tells us that "little, if anything, in the field of early American wrought iron" is distinctly American, but that the settlers from various parts of Europe impressed their own native traditions on the ironwork of the different colonies. These European influences may be followed in the examples illustrated. For instance, the knockers. There is the applied heart ornament, of the Pennsylvania Germans; the circular shape with molded decoration found in New Orleans but derived from the Italian styles; the applied scrolls of French origin, also found in New Orleans; and the numerous shapes that came from England and which are now to be found in different parts of America.

To further illustrate these resemblances sketches of European examples are included for the purpose of comparison and this adds much to the value of the work as a reference volume.

There is one point which many readers of this book may notice. The author frequently omits to supply the earlier name for some particular object illustrated. This is especially obvious in his description of the plates illustrating lock escutcheons. The interest in the many attractive styles of these would have been added to if more of them had been designated by their original names. This same remark applies to the sketches of the large hinges.

Not only will collectors of wrought iron be numbered among the readers of these three volumes but it is fairly safe to say that present day architects will also find them a source of inspiration. With the revival of interest in earlier styles it is not always easy to obtain a good prototype. But whether it be the design for a shutter catch, a thumb-latch, weather vane, or a pair of elaborate entrance gates, an original design in the "handwriting" of a clever artist is to be found among the plates that represent the indefatigable labor of Mr. Sonn.

E. W.